

JANUARY 23-29, 2013 | VOLUME 32 | NUMBER 1



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TEAM WITH  
DEBT COLLECTORS  
TO TERRORIZE  
CONSUMERS IN WAYS  
BOTH HIGHLY  
PROFITABLE AND  
USUALLY ILLEGAL.

# CHECKMATE

BY DENISE GROLLMUS





# TASTE IS MAKING AN ENTRANCE 02.03.13







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Domestic subscriptions are \$40 for six months or \$80 for 12 months. Mail to: Subscriptions/SF Weekly, 55 Francisco Street, Suite 710, S.F., CA 94133.

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Illustration by Brian Stauffer

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## BLOG COMMENTS OF THE WEEK

### Reader points to a reason for jail crowding:

The increase in the jail population in Lake County is similar to the increase in county jail populations statewide due to the corrections realignment bill, which has sent a significant number of inmates, who otherwise would have gone to state prison, to the county jails ["Lake County News Sues Sheriff for Retaliation After Printing 'Unfavorable Articles'," Albert Samaha, the Snitch 1/16]. This issue has nothing to do with Sheriff Francisco Rivero.

SSPONTE

**Feds should focus on violent crimes:** I love it ["Feds Intercept 60 Pounds of Ecstasy Bound for San Francisco," Albert Samaha,

the Snitch, 1/15]. Out-of-control violence in Oakland, but the feds use tax dollars to bust a bunch of kids for drugs. Priorities. ISSAC.ANTHONY

**Muni needs to pare down to keep up:** People keep wondering about the wisdom of running different vehicle systems ["Muni Overtime: Mechanic Earned \$140K in OT Last Year, Too," Joe Eskenazi, the Snitch, 1/14]. No wonder Muni has so much trouble keeping track of the parts and mechanics' schedules. Lose the losing systems. Pare down to the efficient ones. Put those "cute" old trolleys in a museum where they belong.

SEBRALEAVES

**Argument relating gun ownership to MLK is wrong:** This article is bigoted ["Authorities Say MLK Day Is the Perfect Time to Get

### Sherbert Named Director of Online News for SF Newspaper Company

As part of the restructuring related to *SF Weekly's* sale to the SF Newspaper Company, which owns the *San Francisco Examiner* and the *Bay Guardian*, Online News Editor Erin Sherbert has been named director of online news for all three publications. "I am very pleased Erin has agreed to accept this new position," says Todd Vogt, president of SFNP. "She has helped to establish SFWeekly.com as one of the leading sources of online news in the Bay Area. We are looking forward to Erin's leadership and guidance in expanding the digital presence of the *Examiner* and *Guardian* and leveraging the phenomenal local content produced by our incredibly talented editorial teams."

## "Put those 'cute' old trolleys in a museum where they belong."

SEBRALEAVES, COMMENTING ON "MUNI OVERTIME: MECHANIC EARNED \$140K IN OT LAST YEAR, TOO"

Rid of Your Gun," Erin Sherbert, the Snitch, 1/11]. If someone wants to honor Dr. Martin Luther King Jr. and his good work then he must give up his guns? The implication is that if someone doesn't give up his guns, and the means to defend himself and his family, then he must hate Dr. King and all of the work he has done for this country. If someone has guns, then he hates racial equality. If he has guns then he must hate black people. It's a pathetic argument and using Dr. King's tragic assassination to pandering like this is most repugnant.

MJKO

### Some fans like the video because it's cheesy:

This video is amazing and so funny ["One Direction's 'Kiss You': A Ski-Slope, Surf-Party, Nipple-Tweaking Nightmare," Rae Alexandra, All Shook Down, 1/11]. The boys are just being themselves and having some fun. There is nothing wrong with that, so I do not see what the writer is talk-

ing about. The song may be cheesy but that is what makes One Direction fans love it.

LARRYSTYLINSON

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We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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# GAME OF THRONES

The poop on City Hall's "historic toilets." BY JOE ESKENAZI

**H**istoric preservation-minded San Franciscans rushing to City Hall's second floor men's room this month were hit with a double whammy. First, the restroom was closed, necessitating a frantic search for an alternate venue. Second, a capitalization-happy sign noted that the "Historic Toilets" within would all be removed in favor of "New Water Efficient Toilets." ("Sorry for the Inconvenience.")

The realm of toilet history is, for obvious reasons, a rich vein of lowbrow humor; in one of the most glorious coincidences of human history, the field's seminal figure is Thomas Crapper. But, it turns out, the 75 crappers and 17 urinals being replaced in City Hall are not "historic" — regardless of what city luminaries' leavings they doubtlessly piped away.

They are merely old. And not up to snuff in the water conservation category. In a \$250,000 Environmental Protection Agency-funded project, loos at City Hall and other Civic Center buildings

are being replaced with sleek, modern commodes. The new toilets will use 1.25 gallons per flush as opposed to 5 to 7 gallons. The urinals will require only 1/8 of a gallon per flush, down from 2. All told, the city estimates it'll save nearly 7 million gallons of water.

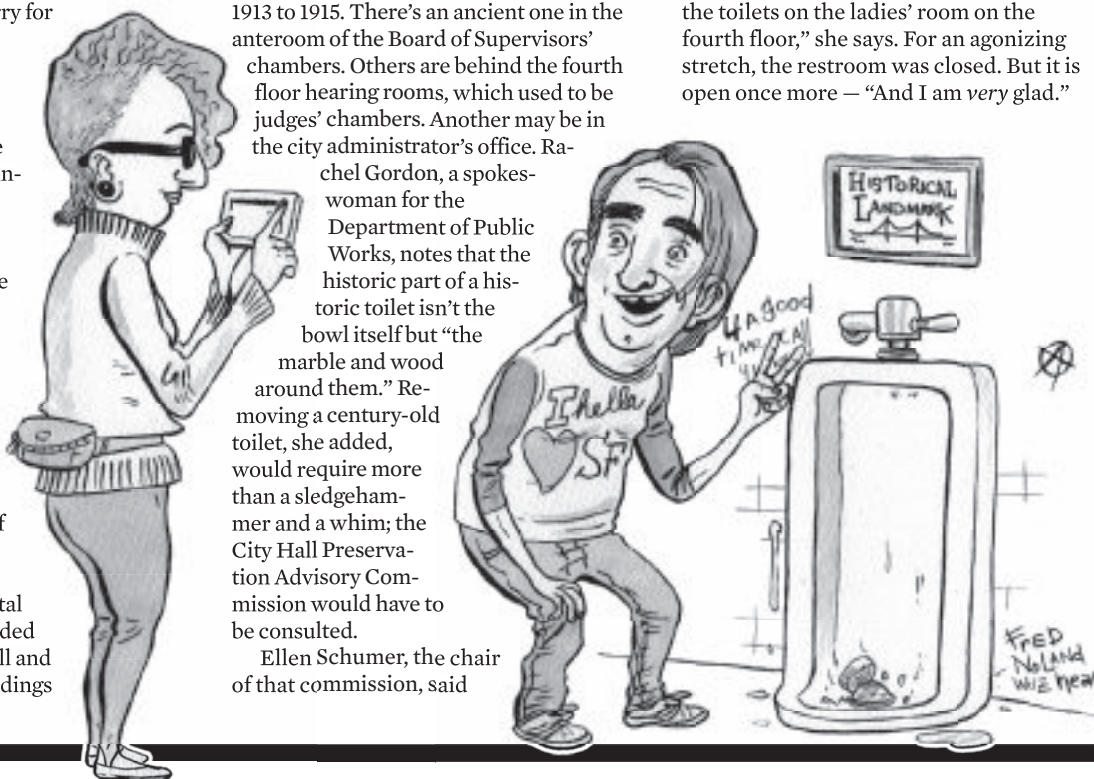
It turns out, however, there are indeed "historic toilets" in City Hall, which date back to the structure's construction from 1913 to 1915. There's an ancient one in the anteroom of the Board of Supervisors' chambers. Others are behind the fourth floor hearing rooms, which used to be judges' chambers. Another may be in the city administrator's office. Rachel Gordon, a spokeswoman for the Department of Public Works, notes that the historic part of a historic toilet isn't the bowl itself but "the marble and wood around them." Removing a century-old toilet, she added, would require more than a sledgehammer and a whim; the City Hall Preservation Advisory Commission would have to be consulted.

Ellen Schumer, the chair of that commission, said

that the replacement of a century-old toilet and installation of its successor would be an exceedingly delicate process; Sunny Jim Rolph's throne belongs in SFMOMA but, alas, Marcel Duchamp isn't around anymore to put it there.

As for phasing out potties that are merely old, they can't go fast enough.

"My office is on the fourth floor, and, for a period of time, they were replacing the toilets on the ladies' room on the fourth floor," she says. For an agonizing stretch, the restroom was closed. But it is open once more — "And I am very glad."



## Oasish

The Tenderloin's Boedekker Park facelift looks to improve the neighborhood.

**G**reeting the new year with bulldozers and the boast of a rare resolution kept, the Trust for Public Land's Parks for People program has concluded a five-year fight to overhaul the much-maligned Father Alfred E. Boedekker Park in the Tenderloin. The community celebrated its groundbreaking Nov. 11 and the park is poised to reopen in early 2014.

While Boedekker is within walking distance for more than 50,000 people, the needle-strewn, 1-acre park is an underwhelming green space for the Tenderloin, which remains one of San Francisco's most densely populated areas, with the largest number of families living below the poverty line. The park itself sits near the unofficial open-air drug market known as the Gauntlet.

"The fences are foreboding, the layout

extremely inefficient, and the clubhouse is dilapidated," says Alejandra Chiesa, who is overseeing Boedekker's renovation for the Trust for Public Land as project manager. "Most of the people in this area are living in single occupancy units and have very little access to green space."

That the park is now inaccessible due to renovation only slightly changes its previous state: Before, it was hard to find an entrance, and even then people sometimes couldn't get in.

"The park is often locked and the San Francisco Park & Rec had trouble monitoring it due to its low visibility, 'underground' clubhouse, and its labyrinth of fences," says Chiesa.

Boedekker's renovation is the final chapter of a three-park initiative first launched in 2008 with the S.F. Recreation & Park Department. The trust raised \$16.5 million with government grants, corporation funding, and private donations. Of that, \$8.5 million will be spent on Boedekker.

The other two parks — Hayes Valley Playground and Balboa Park — have already been completed; Boedekker was slated last due to

its complexity and anticipated cost.

Chiesa says she ran through her own "rather painful" gauntlet in the five years of pursuing permits. When Boedekker finally reopens it'll boast fitness equipment, a new playground and full-size basketball court, community gardens, and an energy-efficient clubhouse. But will such improvements elevate the area or merely make it a more scenic corner of the drug trade?

"When a park isn't working, it's usually because those are places that tend to have visibility problems, the facilities are declining and in disrepair. And perhaps for those reasons it's not being used by families," says Jennifer Isacoff, director of the Parks for People — Bay Area program. Moving forward, she says, "Surveillance will be better. With the presence and extension of youth programming into the park, that's not going to be a place where people want to do illicit activities."

But that's next year. For now, Chiesa's excited. "We can't believe it's finally underway. It's taken a village and it will create a community." **KATIE TANDY**

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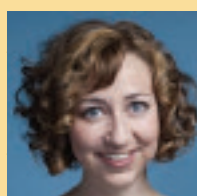


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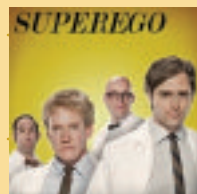
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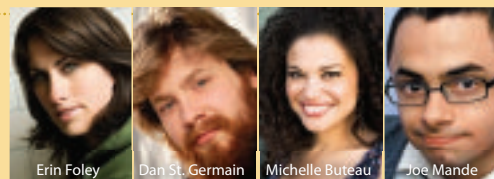
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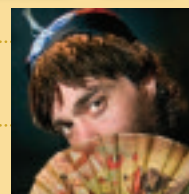
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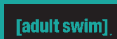
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# CHECKMATE

BY DENISE GROLLMUS

**J**ulie Orr has plenty of reasons to bounce a check.

In just a few years, she's gone from running a successful advertising business to being a single mom on disability. Hers is a dilemma of American life: A leg injury keeps her from working, but she can't afford the surgery without health insurance. Yet Orr says her woes didn't lead her to write a bum check at the grocery store. "Sure, we've fallen on tough times," says the 54-year-old from Riverside. "But I've never bounced a check before in my life. I've always been on top of my finances."

Accidentally overdrawing one's bank account isn't a crime. It is, however, a hyper-lucrative business, allowing banks to collect \$30 billion a year in overdraft fees while their customers frantically swim back to the surface. Such is the bounty of faulty math.

So Orr was shocked when she received a letter from the Riverside District Attorney's Office accusing her of fraud.

In May, she wrote a check for \$91 at an Albertson's grocery store. A few days later, while reviewing her bank account, she noticed that the check had bounced. Orr headed back to Albertson's to make good on her payment. But she was told that the store had already placed her in collections. It was out of the grocer's hands.

A month later, Orr received a letter from the district attorney's office. It inexplicably accused her of intent to commit fraud, noting that she was now eligible for "up to one year in the county jail." The only way to avoid criminal charges: participate in the county's "voluntary" bad-check restitution program.

"The letter really made me think I'd go to jail if I didn't," she says.

But the DA wanted more than \$91 back. Though California law restricts the penalty on bad checks to \$25, the letter demanded \$333.51, which included \$175 for a "voluntary" financial accountability class she'd have to take.

Orr didn't even consider arguing her innocence. She just wanted the problem solved. So she called the phone number on the letter to make arrangements to pay in cash at the sheriff's department. When she was told she could only send a check to a P.O. box, Orr grew suspicious.

"That's when I asked if I was actually talking to someone in the DA's office," she says. "And they said no, that they were a company being paid to represent the DA." >> p8



**Checkmate** from p7

In fact, Orr had contacted Corrective Solutions, a private company from San Clemente. According to its website, it handles bad-check cases for 140 district attorneys nationwide — jurisdictions that oversee 65 million people, from Colorado to Florida, Michigan to Washington.

Consider it the privatizing of justice. Instead of investigating bad-check complaints, prosecutors simply pass them along to Corrective Solutions. The company then uses official DA letterhead to threaten jail time if consumers don't pay up. Corrective Solutions also runs the "voluntary" financial-accountability classes, and prosecutors get a cut of the profits while barely lifting a finger.

The entire system runs on a one-size-fits-all presumption of guilt. No one's bothering to investigate whether the check-writer was working a scam or merely suffering from a momentary lapse of mathematics.

Orr e-mailed Corrective Solutions, saying she'd be happy to repay the \$91 plus a \$50 fee, though she wanted to skip the "voluntary" class, which she couldn't afford.

Corrective Solutions didn't respond — but the threatening letters kept coming.

"When no one wrote me back, I'd had it," Orr says. "I'd tried everything, even calling the district attorney's office directly. No one could help me. I just don't see how this is right, or even legal."

**D**ebtors' prisons were outlawed in 1833, when America decided it was counterproductive to imprison people for being broke. In truth, most people avoid their bills simply because they can't pay them, not because they're on the make.

"There was a [federal] study done in 1974 about why people didn't pay their debts," says Bob Hobbs, deputy director of the National Consumer Law Center. "And the number of people who could but didn't pay their debts was 0.4 percent. ... The most typical reasons were they lost their jobs, got divorced. Some overspent, but were encouraged to. Others got cheated, and so on and so forth. Some people had even died. It's not right, but it's life. And it's the cost of doing business."

Congress passed the Fair Debt Collection Practices Act in 1978, barring collections agencies from threatening jail time and deceiving consumers.

"We have members that collect on behalf of the government, from federal student loans to meter fines," says Mark Schiffman of the Association of Credit and Collection Professionals, the industry's largest trade association. "We can't put the logo of a government agency on our letterhead. We can't say we're from the Department of Education. We have to say that we're 'ABC,' a company working on behalf of the Department of Education."

Yet Congress created a loophole in 2006, granting what amounts to immunity from deception charges for collection agencies working on behalf of law enforcement.

Corrective Solutions paid handsomely for the bill. Between 2003 and 2006, the company spent more than \$660,000 on lobbying. It also slathered donations on key senators like Connecticut Democrat Christopher Dodd, who would later leave office after accepting a sweetheart



Courtesy of Adam Levin

**Former N.J. Consumer Affairs Commissioner Adam Levin thinks costly financial responsibility classes are "garbage."**

deal from a mortgage company.

The exemption essentially allowed companies like Corrective Solutions, BounceBack, and Check Diversion Program to operate above the law. They can send out notices on DA letterhead, threaten people with jail time, and rake in upward of \$200 in fines per person. And it's all perfectly legal.

"While the rest of us are playing by the rules, they aren't," Schiffman says.

Consumer advocates and legal experts were horrified. "You don't hand out guns and badges to just anyone," says Adam Levin, the former director of the New Jersey Division of Consumer Affairs. "And this is effectively creating a gun-and-badge situation for people who frankly not only don't deserve it, but have a long history of abusing it."

Paul Arons, a Washington state consumer-

Take the Riverside DA's office. Chief Deputy Vicki Hightower says her program is meant to target bad-check writers who intend to defraud victims, not well-meaning people who accidentally bounce a check.

"We understand the concerns people have," Hightower says. "That's why we review the checks before they go to Corrective Solutions. And while the correspondence that goes out has our logo, it does say that the program is administered by a third-party vendor."

Yet her words don't appear to match the facts on the ground. In order to open a bad-check case in Riverside, merchants only need to provide the check writer's information, along with the promise that they tried contacting them at least once. But Riverside's own records show that it is routinely threatening jail time for people who've done nothing criminal.

During the first 10 months of 2012, Corrective Solutions sent out 8,973 letters on Riverside's behalf. Just 23 of those cases were deemed worthy of prosecution.

Florida's Miami-Dade County is even more lax. There, merchants' complaints go directly to Corrective Solutions, which then decides which ones merit prosecution.

"Our office has set the intake criteria for checks to be accepted into the program," says Assistant State Attorney Marie Jo Tous-saint. "This criteria ensures that only checks which have violated our Florida statutes are eligible for this pre-arrest diversion program."

Again, the records say otherwise. Of the 1,863 cases opened by Corrective Solutions, only 106 were actually filed in criminal court.

"There is no question that defrauding someone is a crime," says Kara Dansky, an ACLU lawyer. "But in these circumstances, there is no evidence that's what happened. People could have written a check on accident, with no intent to defraud. But the DA isn't investigating that. ... Instead, debt-

ally overdrawn, even though I made several deposits," Schwarm says in court documents. Her bank erased most of the fees.

But a few months later, Schwarm received a letter from the Mendocino County district attorney. She'd been accused of fraud and was ordered to repay the checks, along with penalties and a "diversion fee."

"I was in a panic," Schwarm said in court documents. "I had never been in trouble with the law before. ... I assumed that I must be in a lot of trouble if I was getting a letter from the district attorney that I could be arrested."

Schwarm called the number on the letter, assuming she was speaking with someone from the DA's office. She promised to pay as soon as she could. But with her husband out of work and eight mouths to feed, she just kept falling further behind. A year later, she still hadn't paid her debts. The letters and phone calls kept coming.

Then she was pulled over in a traffic stop with her six kids in the car. Schwarm was sure it had to do with the letters. "I was terrified. I thought ... my children were going to see me get handcuffed and taken away. I was giving my children instructions on calling their father to come pick them up when I found out that I was just being warned for not coming to a complete stop at an intersection."

By that point, she was so deep in debt that she filed for bankruptcy. Only after she consulted an attorney did she discover that it wasn't the DA sending her all those letters. It was an Arkansas company called District Attorney Technical Services. "The real district attorney had not investigated me or considered filing charges against me."

Meanwhile, the letters kept coming, threatening her with arrest. She eventually became part of a class-action lawsuit filed by Arons against the company's owner, Henry Craighead.

The suit claimed that District Attorney Technical Services illegally disguised itself as a government entity in order to extort penalties and fees. In 2011, a federal court awarded 36,000 victims nearly \$750,000 in damages.

But it was too late. That same year, Craighead declared bankruptcy himself and only paid \$160,000. He's now retired and living comfortably in Oregon, says Arons.

"That's what they do," Arons says.

"Whenever we win one of these cases, they declare bankruptcy in order to avoid paying out damages. It's absolutely maddening."

The same thing had happened a year earlier, when Arons won a similar suit against American Corrective Counseling Services. A federal court ruled that, despite the company's claims of immunity, it had misrepresented itself, made false threats of prosecution and charged exorbitant penalties.

Once again, Arons's clients were unable to collect on their victory. American Corrective also declared bankruptcy, saying it couldn't repay investors — despite having collected \$47 million in fees over the previous four years.

A few months later it was back in business, re-formed as Corrective Solutions and "free and clear" of all liability, according to court records.

Today it's the biggest bad-check collector of them all.

**THE ENTIRE SYSTEM RUNS ON A ONE-SIZE-FITS-ALL PRESUMPTION OF GUILT. NO ONE'S BOTHERING TO INVESTIGATE WHETHER THE CHECK-WRITER WAS WORKING A SCAM OR MERELY SUFFERING FROM A MOMENTARY LAPSE OF MATHEMATICS.**

rights lawyer, agrees. What's startling, he says, isn't the shady tactics of companies like Corrective Solutions; it's the fact that district attorneys, charged with protecting the public good, are abetting the deception.

"Check collectors have a long history of running scams like pretending they'll have people arrested, or that they are with government agencies," says Arons. "I was shocked to find out that prosecutors were actually authorizing check collectors to do this in district attorneys' names."

Congress did include a small caveat in the 2006 bill that was supposed to protect citizens. "The prosecutor must determine that probable cause exists to charge a person with a crime before the program sends the letter," Levin says. Prosecutors, however, are blowing this off.

collection companies are using the auspices of the DA's office to threaten someone with jail when there is no investigation."

**C**orrective Solutions had good reason to buy immunity from Congress. At the time, the industry was losing one class-action lawsuit after another.

In 2004, Kristy Schwarm was a stay-at-home mother of five in Ukiah, with another child on the way. Over the course of one week, Schwarm wrote a check to Walmart for \$69.26 and one to FoodMaxx for \$83.41, and made an ATM withdrawal, according to court records.

The ATM withdrawal overdrew her account, racking up seven rejected checks and 21 overdraft fees totaling \$560. "It had a snowball effect, leaving the account continu-



**M**ike Wilhelms is president and CEO of Corrective Solutions. His LinkedIn profile boasts a photo of a fresh-faced surfer boy in charge of over 200 employees. Los Angeles, San Bernardino, Riverside, and Orange counties are his biggest customers, all within driving distance of his palm-tree-lined headquarters in San Clemente, where it's clear that business is booming.

Consumer-rights lawyers estimate the company sends out around 2 million letters annually. (The company did not respond to repeated interview requests.)

The Corrective Solutions website does its best to imply that it's an arm of law enforcement. A slide show gently fades in and out with statements about "holding offenders accountable for their actions." An interactive map shows its 140 contracts with DAs nationwide.

Nowhere does it say that most of these "offenders" have never been investigated or formally charged with a crime.

The site boasts dozens of quotes from

you can substantially increase the number of checks in your bad check program."

The site offers examples from places like Palm Beach County, Florida, which switched to BounceBack in 2006 after "merchants and other victims were complaining that they felt intimidated by the people administering the program. Check writers complained of strong-arm collection tactics."

Since then, Palm Beach has "passed the \$1.5 million mark."

BounceBack won't discuss its business practices, believing it's been unfairly vilified by the media. "The press usually doesn't take anything that we say seriously, so we've begun to decline to make comments," says company Vice President Gale Krieg.

Still, prosecutors eagerly rise to the industry's defense.

"They're not just some debt-collection company," Louis Alvarez, head of the Los Angeles DA's check program, says of Corrective Solutions. "What they are doing is trying to help us recoup money for victims."

The real victims, at least in Alvarez's mind, aren't math-challenged consumers,

**"THIS IS EFFECTIVELY CREATING  
A GUN-AND-BADGE SITUATION FOR PEOPLE  
WHO FRANKLY NOT ONLY DON'T  
DESERVE IT, BUT HAVE A LONG HISTORY  
OF ABUSING IT."**

**—ADAM LEVIN, FORMER DIRECTOR,  
NEW JERSEY DIVISION OF CONSUMER AFFAIRS**

pleased prosecutors, who sing praises of reduced caseloads and crime rates. Contra Costa District Attorney Robert Kochly offers the most telling endorsement, noting he's grateful for "more revenue to my office."

District attorneys don't pay a cent for Corrective Solutions' services. Instead, the company pays *them* to run their bad-check programs. All a prosecutor must do is hand over official letterhead, along with a list of bad-check writers and a bit of "case criteria."

Between 2005 and 2008, Los Angeles County raked in more than \$1 million. Miami-Dade made over \$375,000.

When asked whether Miami-Dade's program was little more than a money-making scheme, Toussaint balks.

"Diverting such cases out of the criminal justice system gives an individual with no prior record an opportunity to avoid having a criminal record," she says. "It makes the victim receiver of the worthless check whole, and it is done with no cost to the tax-paying citizens of our community. Pretrial diversion programs also allow the courts to focus on other types of criminal activity."

But while prosecutors claim they use collection agencies to decrease caseloads, some companies actually promise to expand them — for the sole purpose of generating more money.

Take BounceBack, the industry's second-largest player. It owns Check Connection, and makes no bones that generating fees is mission one.

"Is your program suffering from diminishing checks?" asks the company's website. "Visit Check Connection to learn how

but merchants who lose more than \$120 billion annually to bad checks, according to the Federal Reserve. He argues that Corrective Solutions is simply helping his overburdened and underfunded office get restitution — while "rehabilitating" check writers who are likely guilty of fraud.

"We do get people who made a mistake, but a good majority of the students who take our class say that they just procrastinated and didn't intend to pay until they saw the mail from the DA's office."

Yet once again, internal records dispel any notion of rampant criminality. In 2011, Correction Solutions sent out 33,202 letters on behalf of L.A. County. Fewer than 1 percent of those cases were actually recommended for prosecution.

"They've prosecuted more glue-sniffers than bad-check writers in a lot of these counties," Arons says. "This is not an overwhelming problem. The feds keep stats on this, and only one in every 200 checks doesn't clear. And of those, about half clear on redeposit, so we're talking about 0.5 percent of all checks written."

It's hard to fault prosecutors for ridding themselves of a nuisance. Fraud charges require investigations, and most prosecutors have nowhere near the manpower to handle them, admits Scott Burns, executive director of the National District Attorneys Association.

"The real issue is that prosecutors' offices are, almost across the board, underfunded, while suffering hiring freezes and, in some offices, up to 30 percent cuts in personnel," he says. "The only logical thing is to prioritize those cases and those

>> p10



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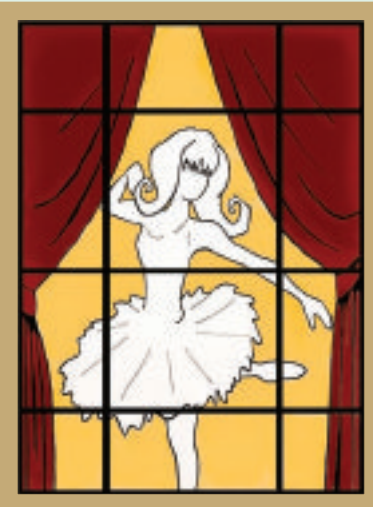
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## Checkmate from p9

issues that are the most important.”

But by ridding themselves of a headache, they’re creating a new one for consumers, who are presumed guilty without investigation or chance of appeal.

That’s the basic sentiment of Ed Griffith, spokesman for the Miami-Dade Office of the State Attorney. He believes that if a check writer ignores contact by a merchant, that’s proof enough of a crime. “Your failure to make good on that check is an issue of intent. The opportunity to make good and not take advantage of that opportunity speaks to your attitude.”

Griffith argues that even innocent mistakes merit sentencing to financial accountability class. “Even if someone says that their child overdrew their account, we believe putting them in a diversion program is the right move.”

Yet some believe the classes are just a ruse to generate fees. “Their financial responsibility class is nothing more than learning how to balance a checkbook,” says Adam Levin, New Jersey’s former consumer-affairs commissioner. “It’s garbage. If people aren’t passing a bad check with intent, they shouldn’t be going to a class. And if they are, they shouldn’t be going to a class; they should be going to jail. Don’t tax overburdened consumers with a course that is effectively worthless.”

Dansky agrees. “There are far better ways of dealing with the problem. If the cases are truly baseless, then the prosecutors shouldn’t be involved, period. Merchants can use debt collectors directly without getting prosecutors involved.”

**J**oseph Ridout has a hard time believing that so many scam artists have chosen careers in bad checks.

“We believe that very few of the recipients of these letters intended to defraud the merchant,” says Ridout, who works for Consumer Action, a San Francisco nonprofit. “It’s just people who overdrew their checking accounts with a check. The curious thing is that it’s a moment in time when banks have destigmatized overdrawing your account with a debit card. What’s the difference?”

**“THEY’VE PROSECUTED MORE GLUE-SNIFFERS THAN BAD-CHECK WRITERS IN A LOT OF THESE COUNTIES. THIS IS NOT AN OVERWHELMING PROBLEM.”**

**—PAUL ARONS, CONSUMER-RIGHTS LAWYER**

In fact, it was banker scheming that landed Carole Hirth in trouble last year. More than a dozen major banks have paid multimillion-dollar fines for reordering purchases and delaying deposits solely to generate overdraft fees. In Hirth’s case, PNC was holding her direct deposits until it withdrew her outgoing charges — effectively overdrafting her account so it could charge extra fees.

She knew none of this at the time she wrote a \$393.86 check to Dominick’s, a Chicago grocery store. The 59-year-old was in the hospital being treated for Crohn’s disease when the check bounced. For some reason, the store never tried to redeposit it, which most merchants do. If it had, says



Photo by Will Rice

Hirth, the check would have cleared. Instead, the Safeway-owned chain sent her a letter.

“I had been back from the hospital for just four days when I checked the mail and thought, ‘Oh, my God,’” she says.

Hirth went straight to Dominick’s, wrote a new check and paid a \$35 bounce fee. She considered the problem fixed.

But four months later, she received a letter from the Cook County state’s attorney. It said that she’d been accused of deceptive practices and that she faced up to a year in jail and a \$2,500 fine. The only way to avoid this fate was to pay \$649.86, which included penalties and a diversion course.

“I already paid them,” Hirth says. “I contacted [the grocery store’s] ethics department and said this was just wrong. I spend enough money there. I told them they should work with me. I told them to look up my Safeway card. I’ve been shopping with them for the past 30 years!”

Safeway said there was nothing it could do. She’d have to contact the state attorney’s office.

Hirth called the phone number on the letter but got nowhere.

“They accused me of committing a fraudulent act. They said that if I don’t pay everything and take their class, I could be arrested and end up in jail. He was very, very mean. I told him that I didn’t understand how that could happen. I said I’d already handled it, it should be cleared up, but he just went on and on and on.”

**Carole Hirth thought she was being threatened with fraud charges by Cook County. Instead, it was debt collection agency Corrective Solutions.**

ing both parties back to negotiations.

“The litigation has been hard,” says Bob Hobbs, deputy director of the National Consumer Law Center. “Either these companies declare bankruptcy, or they just drag these things on forever and no one gets paid.”

**A**s the case languishes in court, advocates hope Congress will finally close the 2006 loophole.

They received a glimmer of hope in October, when President Obama’s new Consumer Financial Protection Bureau announced that it would be overseeing debt collectors starting this year. For the first time in history, the feds will require those making over \$10 million a year to supply regular reports to ensure they’re not deceiving and threatening consumers.

Still, Moira Vahey, an agency spokeswoman, declined to comment on how it would deal with the bad-check programs.

For now, the only oversight comes from those making money on the deals: the district attorneys themselves. And they show little interest in policing the industry.

Take the Minnesota company once known as Financial Crimes Services. In 2009 it was sued for violating the Fair Debt Collection Practices Act. The company agreed to pay \$75,000 in penalties and court costs.

Last year, it changed its name to Check Diversion Program, and it’s still operating throughout Minnesota and Wisconsin. “We’re not a debt-collection company, but a diversion program,” says CEO Scott Adkisson. “We send out approved letters. And it’s the DA’s decision who gets them, not ours. We just manage the program.”

The evidence suggests otherwise. In Minnesota’s Goodhue County, the program is run by the Red Wing Police Department, which referred inquiries back to Adkisson. Minnesota Attorney General Lori Swanson would not respond to interview requests, either.

Levin believes this lack of oversight may be the key to dismantling the programs: If prosecutors aren’t reviewing the cases, collection agencies aren’t legally eligible for immunity.

In the meantime, victims like Orr, Schwarm, and Hirth have little recourse but to hire lawyers, paying thousands to defend themselves for bouncing \$50 checks at the grocery store.

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**FRIDAY**  
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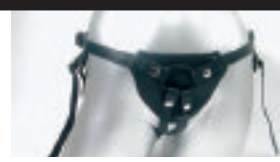
"NEVABAWARLDAPECE":  
U.S. history through dance

**SUNDAY**  
PAGE 13

Develop better habits  
with PAC's lit event.

**WEDNESDAY**  
PAGE 14

Let's talk about sex, baby,  
at Humpday Happy Hour.



# NIGHT + DAY

WEEK OF JANUARY 24 - JANUARY 30, 2013 WWW.SFWEEKLY.COM/CALENDAR

**THU**

1/24

## ▼ VISUAL ART

**MYTH-BUSTING**

We do what we have to do to live in our glorious Bay Area, but it's hard not to wish for a smidge more economic security from time to time. Local artist John-Mark Ikeda takes those anxieties and runs with them, seeing America's growing awareness of (and protest against) the country's wealth disparity as a classic example of the moment a long-held myth collides with cold, hard reality. To illustrate his point, Ikeda cut a business suit into a hundred parts and painstakingly tacked them to the gallery wall at Yerba Buena Center for the Arts last year. Decontextualized, the suit could have been some exotic scientific specimen or an artifact left behind for anthropologists to examine, embodying our hopes and dreams of financial success. Ikeda continues to explore the aftermath of corporate culture in his current solo show, "Downtown," which also illuminates his work as a studio artist at Root Division in the Mission. For this exhibition Root Division moves offsite and into the Spare Change Artist Space, smack in the middle of the Financial District, an appropriate shift of venue given Ikeda's artistic concerns.

The opening for "Downtown" starts at 5:30 p.m. (the show continues through Feb. 28) at Spare Change Artist Space, 465 California, Ste. 838, S.F. Admission is free; call 863-7668 or visit rootdivision.org.

HEIDI DE VRIES

**FRI**

1/25

## ▼ DANCE

**NEW HISTORY LESSON**

If anyone is up to the task of presenting critical movements in American history in the form of dance — from the violent actions employed by the abolitionist John Brown to the participatory democracy of the Occupy movement — Robert Moses is. Dance company Robert Moses' Kin, now in its 18th season, presents "NEVABAWARLDAPECE," which explores the liberation movements, insurrections, and revolts from the 19th century to today. With the aid of blues mu-



Nail Jerks

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robertmoseskin.org. ALEXIS COE

## ▼ VISUAL ART

**GOTTA HAND IT TO 'EM**

While the rest of us were sleeping, a generation of entrepreneurial women revolutionized the art of the fingernail. Forget old clichés like a diamond is forever — these ladies are serious about nail art. You could even say they get out of hand with it. But don't take our word for it, head to the aptly and hilariously titled show "Hand Jobs" tonight. Artist AstroWifey draws infinite black-and-white tribal patterns; Nail Jerks goes for the urban street style and is on site to bling up your digits; and jewelers Leah Meleski and Yuri Tozuka display intricate metal rings and accessories that utilize sculptural techniques and found objects. The show is curated by 24K Gallery co-founders Brooke Valentine, Elizabeth Woll, and Lidija Ristic, who have quickly made a name and a home for themselves in the Mission District's thriving art scene. If that's not enough to get you out of the house, consider this: When was the last time you could say you were heading out to the Mission for a free hand job?

"Hand Jobs" starts at 6 p.m. (and runs through Feb. 17) at 24K Gallery, 2400 24th St., S.F. Admission is free; call (339) 933-2619 or visit facebook.com/24kgallery. DEVIN HOLT

**SAT**

1/26

## ▼ FILM/MUSIC

**ANSWERED PRAYERS**

For a portion of the population, "church and organ" are synonymous with "church and God." The Lord didn't compose His entrance on the kazoo, did He? Now consider, for a moment, what powerhouse emotions might be summoned if the instrument and the space were devoted to another purpose. We've entered the province of **Dorothy Papadakos**, the altogether remarkable organist who performs two feats of virtuoso accompaniment of silent masterworks tonight. The curtain raiser is *Battleship Potemkin* (7 p.m.), Sergei Eisenstein's impassioned 1925 tribute to the seeds of the revolution and the visceral power of montage. If you've never seen the brilliant (and

sician and composer Corey Harris, Moses casts his gaze upon the citizens who make up the greater populace, exploring how the often under-represented individuals struggle to shape and transform society. Moses' choreography is best known for presenting sophisticated performances that engage, but don't confound, the audience. A far cry from the frighteningly thin ballet dancers we are accustomed to seeing teetering across the stage, Kin dancers tend to be ath-

letic, demonstrating staggering speed and endurance. They do not lack technical skills, but they refuse to be oppressed by them, embracing the natural movements of the human body as much as the complicated, gravity-defying turns and leaps that leave the audience stunned. Carl Hancock Rux and Afro-Celtic vocalist Laura Love provide the musical and lyrical backdrop.

"NEVABAWARLDAPECE" starts at 8 p.m. (also Jan. 26-27) at the Yerba Buena



much-parodied) Odessa Steps sequence — two words: baby carriage — it's hard to imagine a more rarefied opportunity. Papadakos smoothly shifts shadings for F.W. Murnau's creepy 1922 triumph of German expressionism, *Nosferatu* (9 p.m.), freely adapted from Bram Stoker's *Dracula*. The perfect pairing of film and venue, this is truly inspired programming. The crucifixes, you see, are already on hand. Get thee behind me, Max Schreck!

An Evening of Silent Films with Dorothy Papadakos begins at 7 p.m. at Grace Cathedral, 1100 California, S.F. Admission is \$10-\$34; call 749-6300 or visit [gracecathedral.org](http://gracecathedral.org). **MICHAEL FOX**

## ▼ HISTORY

### LIVING HISTORY

Between 1853 and 1861, Fort Point was constructed by the U.S. Army Corps of Engineers to prevent entrance of a hostile fleet into San Francisco Bay. The fort was occupied throughout the Civil War, but the invention of faster, more powerful rifled cannons made brick forts obsolete. In 1886, the troops were withdrawn, and the last cannons were removed around 1900. During World War II, Fort Point was occupied by 100 soldiers who manned searchlights and rapid-fire cannons as additional protection to the submarine net strung across the entrance to the bay. Since then the fort has become a National Historic Site and a history mu-



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seum, but that doesn't mean the action has gone away. Each year, members of local reenactment groups and Civil War organizations come together to perform historical demonstrations at the fort, as part of **Civil War Living History Day**. They include infantry and artillery drills (in full period military attire) as well as civilian, musician, and medical demonstrations of the era from the 20th

Maine Volunteer Infantry, Company G. Learn about history the interactive way, by reliving it.

Civil War Living History Day starts at 10 a.m. at Fort Point (Marine Drive, next to the Golden Gate Bridge), S.F. Admission is free; call 556-1693 or visit [20thmaine.net](http://20thmaine.net).

**BRYAN BANDUCCI**



**History repeats itself in the Civil War Living History Day.**

NPS / Alison Taggart-Barone

## SUN

1/27

## ▼ THEATER

### THE HEAT IS ON

African-American Shakespeare Company's production of *Cat on a Hot Tin Roof* excises neither "redneck" nor the n-word from the original script. Director L. Peter Callender "hasn't changed a word," aside from creating his own hybrid of playwright Tennessee Williams' multiple endings. "I wanted to make sure that people don't see this as a white Southern play," he says. "I didn't want to make it a black play. I think it's a classic American play." Spouses Maggie (ZZ Moor) and Brick (Tyrone Davis) are under close scrutiny in one of American theater's most

intense pressure cookers, and the heat isn't just from the summer humidity on their Mississippi plantation. The family patriarch, Big Daddy (Peter Temple), is dying, and inheritances are at stake, with warring couples' fertility as the deciding factor. Especially in the first act, says Callender, *Cat* is "a play about a bed — a bed that's not used, a bed that's a third character." The family is at war with itself, and that, Callender says, "resonates with every race."

*Cat on a Hot Tin Roof* starts at 3 p.m. (runs Jan. 26-Feb. 17) at the African American Art and Culture Complex, 762 Fulton, S.F. Admission is \$10-\$35; call (800) 838-3006 or visit [african-americanshakes.org](http://african-americanshakes.org). **LILY JANIAC**

## ▼ LITERARY EVENT

### OUT WITH THE OLD

Readings in San Francisco are constantly evolving. Traditional lit events involving a person, a microphone, and a hushed audience are still around, but more often than not, you'll find the literati combining their love of words with such variables as yo-yo artists, acrobatics, kink, paint-by-number contests, and even charades. Whether such pastiche succeeds or fails is still largely dependent on the literature, and very few do it better than the Portuguese Artists Colony, which curates a monthly literary salon that combines reading, a live writing competition, musical guests, and audience interaction. This month's installation, **Everything New**, is apt since PAC is no longer at its old home at Fivepoints Arthouse, and features a

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Break the rules at Portuguese Artists Colony's lit event.

collaboration by last month's live writing winners Joe Loya and Katie Wheeler-Dubin, whose prompt was "the roses caught fire," and readings by Daniel Heath and Roxane Beth Johnson (*Jubilee*). Plus, this month's writing battle comprises all the members of the delightfully ramshackle SF Writers' Grotto. Topping off the festivities is the public debut of Nonstop Beautiful Ladies, an all-poet band featuring guest reader Kim Addonizio.

Everything New starts at 5 p.m. at Hotel Rex, 562 Sutter, S.F. Admission is \$5-\$10 (sliding scale); visit [portugueseartistscolony.blogspot.com](http://portugueseartistscolony.blogspot.com). **ANNA PULLEY**

# MON 1/28

## ▼ COMEDY

### A COMEDY MECCA

For lovers of laughter, the next few weeks (Jan. 24-Feb. 10) will be an orgy of hilarity filling every crevice of this city, from prestigious museums to dingy video store basements. Inventive and inspired, the 12th annual Sketchfest offers everything from competitive erotic fan fiction to improvised Shakespeare onstage, with festival highlights including Bruce "The Chin" Campbell, *Animal House* director John Landis, and Pootie Tang himself. But don't be surprised to see cast members from *Saturday Night Live*, *The Colbert Report*, the original *Office*, and *30 Rock* staggering through the streets, fresh from games of Berlin-style ping pong and British-style debates. But what about the San Francisco effete, afraid to smile in public for fear of

## ▼ LITERARY EVENT

### GO THE F\*\*K TO THIS

Love it or hate it, graffiti is here to stay. In recent years, graffiti artists such as Shepard Fairey and S.F. locals Barry McGee and Mike Giant have found acceptance in the contemporary art world, shaking off the popular assumption that graffiti is solely the practice of young hoodlums. The underground graffiti world in New York City, one of the meccas of street art, is explored in **Adam Mansbach's** new novel, *Rage Is Back*. Author of the international bestseller *Go the F\*\*k to Sleep*, *The End of the Jews*, and the cult classic *Angry Black White Boy*, the Berkeley resident centers his new

losing his jaded edge? Part 2 of Sketchfest's three-part "Reggidency" is just your ticket. Because you can't get better indie cred than the mind-blowing, poignant, radically hip musical storytelling of Reggie Watts. Unite him with Michael Winslow, master of 10,000 vocal effects (you may know his collaboration with turntablist DJ Yoda or the *Police Academy* series) — and you've got a **Sound Effects Summit** sure to curl your Adidas Campus sneakers. For more Sketchfest coverage, be sure to visit our arts blog, the Exhibitionist.

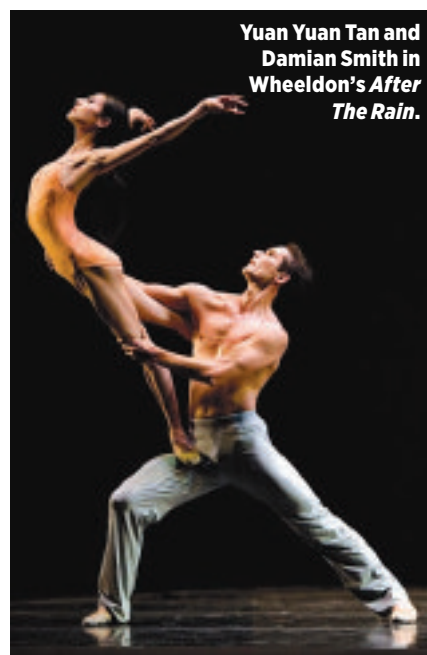
The Sound Effects Summit starts at 8 p.m. at The Independent, 628 Divisadero, S.F. Admission is \$29.50; call 771-1421 or visit [sfsketchfest.com](http://sfsketchfest.com). **SILKE TUDOR**

# TUE 1/29

## ▼ BALLET

### WITHOUT BORDERS

Wayne McGregor, commander of the Order of the British Empire and resident choreographer for the Royal Ballet, is known for physically demanding work that draws on surprising and wide-ranging collaborators, from architects to neuroscientists. Thanks to S.F. Ballet, two of



Erik Tomasson

Yuan Yuan Tan and Damian Smith in Wheeldon's *After The Rain*.

his pieces have reached our city: *Eden/Eden*, a cool work of futurism that tackled the topics of cloning and genetic engineering; and the award-winning *Chroma*, which found its footing in the discordant riffs of the White Stripes' Jack White. Tonight, **Program 1** of the 2013 season opens with the world premiere of McGregor's *Borderlands*. Set to the music of Joel Cadbury, a latter-day contributor to U.N.K.L.E., *Borderlands* uses 12 dancers to explore themes inspired by German-American educator and artist Joseph Albers. Albers, who is best known for his countless nesting squares, taught at the Bauhaus alongside Wassily Kandinsky and Paul Klee before fleeing the Nazis. Where McGregor will go with this story is anyone's guess, but it will no doubt be memorable. Program 1 also features Jerome Robbins's *Into the Night* and Serge Lifar's *Suite en Blanc*.

Program 1 starts at 8 p.m. (and runs through Feb. 3). A Meet the Artists interview starts at 7 p.m. at the War Memorial Opera House, 301 Van Ness, S.F. Admission is \$20-\$325; call 865-2000 or visit [sfballet.org](http://sfballet.org). **SILKE TUDOR**

# WED 1/30

## ▼ WORKSHOP

### HARNESS THE POWER

Not everyone is comfortable talking about sex. In fact, just hearing the word in public is enough to make some people uneasy, even here in liberal San Francisco. For those of you looking to explore your sexuality in the new year (or are just curious what the fuss is all about), head on over to Good Vibrations for its recurring (and often free) workshops. There's something for everyone, from the timid and curious to the wild and experimental. Events Manager Camilla Lombard notes, "Our free event series is the perfect opportunity to drop in and explore a wide variety of topics you may be vaguely curious about or want to explore more deeply. You are welcome to show up and just listen, but it's also a great opportunity to ask questions in a non-judgmental, sex-positive environment from our sex educator sales associates, who have more sex-ed training than most medical students." Today's **Humpday Happy Hour** workshop aims to teach you the ins and outs of the in-and-out, i.e. strap-on and harness play. Attendance includes a gift and is sure to be more interesting than the lanyard you got at the last workshop you attended.

The Humpday Happy Hour starts at 6:30 p.m. at the Good Vibrations Polk store, 1620 Polk, S.F. Admission is free; call 345-0400 or visit [goodvibes.com](http://goodvibes.com). **BRYAN BANDUCCI**

Calendar submissions can be mailed or delivered to 55 Francisco, Suite 710, San Francisco, CA 94133; or e-mailed (no attachments please) to [calendar@sfweekly.com](mailto:calendar@sfweekly.com) at least three weeks in advance of your event. Earlier is, as always, better than later. We make every effort to include all appropriate events in our online listings, available at [www.sfweekly.com](http://www.sfweekly.com).



# Photo Negative

Historic images are twisted by time in one show and talent in another.

BY JONATHAN CURIEL

From a distance, Amy Trachtenberg's *Stripes/Sutras* looks like marbled paper — the kind with luminous swirls that you'd find inside a 19th-century book about English grammar. Look closer, though: One section of *Stripes/Sutras* has the head of an Iraqi man. And next to him is an Iraqi who seems to be waving his arm in anger. What's he chanting? And how did he get into the marbled paper? Here's how: From a front page of the *New York Times*, Trachtenberg took an image of a frenetic funeral in the Middle East, and, over and over again, she manipulated it with her hands and with a copy machine to make a collage of newer images. *Stripes/Sutras* — its entire 4 feet — is a surreal recycling of life and death in wartime Iraq. Trachtenberg even twisted the *Times* logo into a vertical pattern that resembles Arabic lettering.

"I really tried to invert how we look at these images that we see every day," says Trachtenberg.

That inversion includes printing *Stripes/Sutras* on a rich Japanese paper that accentuates the pinks, yellows, and turquoises flowing through the funeral scene from 2008, when the coffin of Ri-yadh al-Nuri, a prominent aide to Iraqi cleric Muqtada al-Sadr, was carried by a throng of grieving men. *Stripes/Sutras* is the centerpiece of "From India to the Planet Mars," an exhibit of Trachtenberg's new work at Brian Gross Fine Art.



Courtesy of Brian Gross Fine Art

*Stripes/Sutras* is an artistic departure for Trachtenberg, who's known for her abstract paintings and, more recently, multimedia constructions that incorporate thin panels of different materials. Trachtenberg, though, has always immersed her work into different cultural areas — including theater, opera, dance, and architecture — and has traveled widely, including to India and the Arab world, so *Stripes/Sutras* is really a coming-out of sorts that coincides with a much larger project in Trachtenberg's life: *Ecstatic Voyaging*, a work commissioned for BART's new Milpitas extension. When finished, *Ecstatic Voyaging* will incorporate 20 tall, tiled columns shaped like ziggurats, the elevated constructions that originated in

**Look: the *New York Times* reworked into abstraction in Amy Trachtenberg's *Stripes/Sutras*.**

the ancient Middle East. A fusion of cultures is embedded in Trachtenberg's art and artwork titles like *Stripes/Sutras*.

"Stripes are like these compressions of really different realities, and sutras are like compressions of knowledge," says Trachtenberg, a San Francisco resident. "It's exciting for me right now because things that I've been obsessed with, like Islamic architecture — I'm figuring out ways to still be a painter and have that come into play in my studio, and then become part of the main subject of a public project."

While Trachtenberg's artwork speaks to the global overlap of cultures, the Fraenkel Gallery exhibit "The Unphotographable" gives us a cross section of images that are global in their appeal. Mixing abstract and more straightforward work, "The Unphotographable" features big names (Gerhard Richter, Alfred Stieglitz), names that should be bigger (Kota Ezawa, Chris McCaw), and photographers from previous eras whose names were never put on their work. The template of "unphotographable" gives this exhibit a wide license to roam — and roam it does, exemplified by Ezawa's *Lubbock Lights*, an image with lightbox that revisits the V-patterned UFO lights seen over Texas in 1951.

The subject of death is addressed by two stirring works: Richter's *September*, a depiction of a burning World Trade Center Tower; and Malcolm Browne's 1963 photo of a self-immolating Vietnamese monk. Richter's canvas makes 9/11 seem like a hazy nightmare — as if we're watching the World Trade Center tragedy through a window that itself has been tinged with fire. And Browne's photo of a public suicide still astounds 50 years after it was taken — not just because we see the monk calmly aflame (half his face is waiting to be engulfed), but because we see a phalanx of people watching the monk burn to death on a Saigon street. Are they passive observers, like spectators at an athletic event, or are they respecting the wishes of a Buddhist figure who wanted to die on his own terms in a gruesome political protest?

Juxtaposed side by side on Fraenkel's western wall, *September* and *Self-Immolation of Buddhist Monk Thich Quang Duc* are, by themselves, worth the visit. Add in the other images from "The Unphotographable," and the exhibit ponders a spectrum of subjects inducing everything from a cringe to a smile.

**Amy Trachtenberg: "From India to the Planet Mars"**

Through March 2 at Brian Gross Fine Art, 49 Geary, fifth floor, S.F. Free; 788-1050 or briangrossfineart.com.

**Various Artists: "The Unphotographable"**

Through March 23 at Fraenkel Gallery, 49 Geary, fourth floor, S.F. Free; 981-2661 or fraenkelgallery.com.



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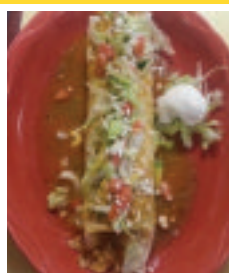
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## ▼ Film

**Old actors play old actors dealing with the memories of their younger selves in *Quartet*.**

### Quartet

Rated PG-13. Opens Friday at the Embarcadero.

**A** decorous gathering of dames and other knighted U.K. doyens, *Quartet* centers on the residents of Beecham House, a baronial residence for retired musicians. Former conductor Cedric (Michael Gambon), charged with organizing the annual gala fundraiser, determines that the reunion of the foursome who shone in a long-ago production of *Rigoletto* will be the event's biggest draw. Assembling the headlining act requires a few desultory scenes of encouraging Beecham's newest addition, opera diva Jean Horton (Maggie Smith), to participate. Jean, once romantically involved with Reginald (Tom Courtenay), who passes the time giving gentle lectures to bused-in youths about the difference between opera and rap, states her objections sharply: "I can't insult the memory of who I was." That all-too-real fear for the eminences gathered here stands as the only true pathos in the sentimental and pandering *Quartet*, adapted by Ronald Harwood from his own 1999 play and directed by Dustin Hoffman, stepping behind the camera for the first time. "Their love of life is infectious," says the staff doctor, holding back tears in the final minutes. The physician might have been referring exclusively to the randy joker played by Billy Connolly, prone to public urination and violating the staff's personal space — acts sanctifying the memory of who he still is. **MELISSA ANDERSON**

### Beware of Mr. Baker

Not rated. Opens Friday at the Roxie.

**B**onham had technique, but he couldn't swing a sack of shit," says great drummer and sack of shit Ginger Baker to interviewer Jay Bulger. This is one of many aperçus in Bulger's documentary *Beware of Mr. Baker*. Baker, who first distinguished himself as a jazz drummer, became a member of influential '60s Brit rock acts, including the Graham Bond Organisation, Cream, and Blind Faith. Although he prefers to be regarded as a jazzman, Baker's influential syncopated double-bass drumming has

sometimes singled him out as a father of heavy metal — an honor he declines. Breaking away — from families, from countries, from bands — is Baker's signature move. But with his shark-like restlessness, Baker displays "the questing spirit of a true artist," as Rush's Neil Peart says, one of a gallery of celebrity drummers who stop in to give their two bits so that Ginger won't be the worst person in his movie, an engaging tussle over what is permissible with the excuse of art. One former collaborator of Baker's, John Lydon (aka Rotten), comes up with the most eloquent absolution: "I cannot question anyone with end results that perfect." **NICK PINKERTON**

### In Another Country

Not rated. Opens Friday at Opera Plaza.

**H**ong Sang-soo's films consist of a few familiar items — empty Soju bottles and seaside views among them — being minutely rearranged, with an attention to obscure issues of composition that, seen in passing, might almost be taken for monomania or mild brain damage. Hong's 13th film, *In Another Country*, is aptly structured as a sequence of reworked drafts, a triptych of stories set in a beachfront boarding house. Each segment introduces the same cast of characters — the caretaker (Jung Yumi), a philandering film director and his pregnant wife (Kwon Hae-hyo and Moon So-ri), and a visiting Frenchwoman named Anne. Anne is played by a flitting and fretful Isabelle Huppert in multiple incarnations: as a filmmaker, as a married woman meeting her lover for a rendezvous, and as a recently divorced woman looking to escape her life. Making her way about in imprecise common-ground English, the crux of each segment is Anne's glancing, socially discouraged encounter with a demonstrative, friendly lifeguard (Yu Jun-sang). "You must be careful about that kind of Korean man," various Annes are advised — "that kind" invariably meaning those who aren't around to speak up for themselves. The cumulative impression is of figures being lightly traced in the sand only to be inevitably washed away, intentionally ephemeral and quite charming for it. **N.P.**



## Film

For our complete film listings, visit  
SFWeekly.com/movies.  
\* = We recommend it.

## OPENING

**Beware of Mr. Baker** Reviewed on page 16.  
**In Another Country** Reviewed on page 16.

**Quartet** Reviewed on page 16.

## ONGOING

\* **Beasts of the Southern Wild** A zealous gumbo of regionalism, magical realism, post-Katrina allegory, myth, and ecological parable, *Beasts of the Southern Wild*, the southern Louisiana-set debut feature of 29-year-old Benh Zeitlin, rests, often cloyingly, on the tiny shoulders of Quvenzhané Wallis. Co-written by Zeitlin and Lucy Alibar, whose play *Juicy and Delicious* served as the film's starting point, and using a cast of locals, almost all of whom make their acting debut here, *Beasts of the Southern Wild* strains to remind us of Hushpuppy's wisdom and courage beyond her years. She is a motherless child: "She swam away," explains her father, Wink (Dwight Henry), a chronically ill, frequently drunk man, of Mom's absence. He and Hushpuppy live in separate trailers in a grassy, overgrown expanse in a fictional bayou area called The Bathtub. Stomping around her ramshackle, squalid domain in white plastic rain boots, dirty T-shirt, and orange Underoos, this pee-wee heroine confidently



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**Broken City** Prudigous early success has hung like a Sword of Damocles over the careers of twin-brother filmmakers Allen and Albert Hughes, who burst onto the scene like a roman candle with their brilliant 1990 debut, *Menace II Society*, then spent the next two decades churning out proficient but ephemeral studio-backed genre films (the best of which, *From Hell*, brought a sprawling, Altmanesque social panorama to the Jack the Ripper story). Now Allen Hughes has gone solo, and the result is an even bigger letdown: a flaccid, poor man's *Chinatown* starring Russell Crowe as a New York City mayor campaigning for re-election and Mark Wahlberg as the disgraced ex-cop turned private eye hired to spy on the mayor's adulterous wife (Catherine Zeta-Jones). Nothing is quite as it seems — unless, of course, you've ever seen a movie about big-city political corruption before — and soon the naïve Wahlberg finds himself the magic ingredient in an insidious brew of billion-dollar real-estate deals and coldblooded murder. Almost but not quite silly enough to work as camp — this ex-cop's girlfriend tries to make it as an "indie film" star — *Broken City* slogs through such fatigued plot "twists" as having one character confess to another without realizing he's being recorded. The actors look generally unhappy to be here, most of all Crowe, who seems even more miserable than he did in *Les Misérables*. (S.F.)

**A Haunted House** At first glance, the Marlon Wayans found-footage horror spoof *A Haunted House* wouldn't appear to be especially thought-provoking. But as you watch it, certain questions crop up. Why am I watching this? How did this movie get released to theaters and not go straight to VOD? Does it even qualify as a movie? Why did it take two people to write and cost \$2.5 million to make? Just how much did producer/star/co-writer Wayans pay himself? Did his co-star Essence

Atkins get equal pay, considering she holds her own comically and maintains her dignity in spite of being the brunt of an extended fart joke? Does the found-footage conceit truly justify leaving in what feels like every single improvisation, then putting the few unused ones in the blooper reel during the closing credits? Who decided that Nick Swardson's lisping, predatory gay character wasn't stereotypical enough and that he needed a single gold earring as well? Why establish Atkins's character's lifelong fondness for Rubik's Cubes without paying it off? Are the movie's half-dozen genuine laughs there just to tease the audience? What can we do to keep *A Haunted House 2* from happening? (S.C.)

**The Last Stand** Shrewd ex-politico that he is, Arnold Schwarzenegger has made his comeback movie after a decade-long hiatus a modestly scaled action programmer — more *Raw Deal* than *Terminator* — that does exactly what it should: It leaves us wanting more. Still sporting (at age 65) the kind of Charles Atlas brawn not much seen at the movies in the no-carb era, and still able to deliver a catchphrase with deadpan savoir faire, Schwarzenegger here plays an ex-LAPD narcotics cop lying low as the sheriff of a sleepy Arizona border town. When a vicious cartel lord (Eduardo Noriega) escapes from FBI custody and heads for Mexico, only lawman Arnold, his posse of crooked-shooting deputies, and a local gun nut (Johnny Knoxville) stand in his way. A veritable feature-length advertisement for assault weapons and the Second Amendment, *The Last Stand* marks the Hollywood debut of prolific Korean genre director Kim Jee-woon (*The Good, the Bad, the Weird*; *I Saw the Devil*), who seems to have tamped down his florid extravagance for

American consumption — particularly during the movie's dreary, expository first hour. Then Kim finally lets loose, and the imaginatively cho-

reographed mayhem that ensues — culminating in two fast cars chasing each other across a pesky cornfield — can be a wonder to behold. (S.F.)

**The Law in These Parts** Dialectical and precise to the point of exhaustion, *The Law in These Parts* applies a cold anger to one of the geopolitical world's most passionate discords. Israeli director Ra'anana Alexandrowicz (*The Inner Tour*) seeks to expose the injustice that defines the Palestinian occupation through a careful examination of the ad hoc legal framework erected for the West Bank and Gaza Strip by the Israeli legal elite in 1967. If that sounds tricky, it's because it is. A bureaucratic procedural with a unique approach, Law tells a story about systemized language, how ideological clashes are reduced to legal distinctions and human beings to enemy combatants. A number of the Israeli judges and prosecutors who drafted and applied the laws for the occupied territories are interviewed as footage from the time and cases in question surrounds them, projected onto an enveloping green screen backdrop. The effect is used sparingly, which is good; Alexandrowicz's self-conscious and unnecessary interjections about the nature of documentary are distraction enough. Some of his subjects show hesitation about the temporary system they created and its legacy of democratically sanctioned oppression. Most, however, cling to the veneers and contingencies that permit even good people to separate what is just from what is right. (M.O.)

**Mama** A chiller about two abandoned little girls and their bond to the wraith of the title, *Mama* never delivers the primal terror its premise would suggest. Instead, the movie — the first feature by Andy Muschietti — distracts with too much foolishness, namely Jessica Chastain plucking a bass guitar in a jet-black pageboy wig, tattoo sleeve, and Misfits T-shirt. Chastain plays Annabel, a goth rocker whose boyfriend Lucas (Nikolaj Coster-Waldau) is the uncle of the filthy, feral girls, who are protected by their Mama, a cadaverous, shape-shifting creature. Annabel and Lucas take the girls in, and they settle with their new charges in Richmond, Virginia, here a bunch of bland suburban streets and a copse played by the province of Quebec. They try to adjust, yet they retain their tie to Mama, threatened by these new caretakers. (The possessive specter is performed,

with CGI trickery, by seven-foot-tall ectomorph Javier Botet.) Muschietti's movie needs more emotions bent out of shape. Lucas and Annabel display not a trace of apprehension — or disgust — when they become the guardians of these bestial little girls. Lucas's "Hey, I love you, girl!" soothes any rough patches between the two new parents. Instead, the unwieldiness is played out in the plot contrivances, confusing machinations involving custody battles, convenient comas, stolen computer files, and directives delivered in dreams to go to Clifton Forge and other place-names straight out of the Bobbie Gentry songbook. The rich mine of (human) parental anxieties left virtually unexplored, *Mama* does at least feature intriguing, complex performances from its young stars, Megan Charpentier and Isabelle Nélisse. (M.A.)

**The Rabbi's Cat** The feline in question in *The Rabbi's Cat* is wily, philosophical, and devoted to a dogged and decent rabbi and his fiery, beautiful daughter. The cat desires a bar mitzvah, travels through Africa and the subconscious, and gains the power of speech. For the season of the Festival of Lights, a heartwarming tale of a rabbi and his cat might seem like just the family friendly ticket. However, unless your kids have a working knowledge of the complex cultural patois of Algiers in the 1920s and the effect of the Russian Revolution on pre-World War II Zionism, as well as fluency in French or the ability to read rapid and complex subtitles, *The Rabbi's Cat* is a pretty tall order. Language, history, and cultural context aside, there's some graphic violence and pretty earthy sexual content, not to mention sustained discussions of religious practice and esoteric tradition that might baffle your average 8-to-10-year-old. If your kids do have the prerequisites and sophistication to grasp all this, they should probably also have a TED talk planned. They'd love this movie, too. *The Rabbi's Cat* is an absorbing, nuanced, and vividly animated tale of adventure, ambivalent morality, colonial injustice, talking animals, and the vagaries of religious zeal and colonialism. (S.F.)

\* **Searching for Sugar Man** Fluid, open-ended documentaries that demand more of an audience than foregone assent or fleeting bouts of passive outrage are rare these days, which is what makes Malik Bendjelloul's *Searching for Sugar Man* such a gift. In telling the tale of Sixto Rodriguez, a Mexican-American balladeer from Detroit who cut a couple of tepidly received LPs in the late '60s, vanished amid hazy rumors of onstage suicide, and subsequently became an Elvis-sized rock god in South Africa, the Swedish filmmaker sidesteps arthritic VH1-style "where are they now" antics in favor of a more equivocal interrogation of celebrity culture. Bendjelloul interviews pertinent Rodriguez-saga parties in standard rock-doc style, including the hilariously combative former Motown bigwig and Sussex Records (Rodriguez's label) founder Clarence Avant, as well as the singer-songwriter's charming, touchingly loyal grown daughters. It's no huge surprise when Rodriguez himself turns up, still living the same modest existence as before his brush with micro-fame, but it does dispel the impression that Bendjelloul has been punking us. Better still, Rodriguez's casual disinterest in P.R.-blitzing his resurrection and apparent contentment with an ordinary working life lets *Searching for Sugar Man* hold up a mirror to what we've come to expect — and cynically refuse to accept — from artists in an age of pervasive, entitled notoriety. (M.H.)

## FILM SHOWTIMES

Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail [film@sfweekly.com](mailto:film@sfweekly.com).

**Artists' Television Access.** *dreambody/earthbody*: An experimental documentary video by Antero Alli. Fri., Jan. 25, 8 p.m. \$6. **TRANCE MUTATIONS**: An ongoing series of live musical performances with accompanied projections curated by Micah Danemayer. Sat., Jan. 26, 8 p.m. \$6. 992 Valencia, 824-3890, atasite.org.

**The Castro Theatre.** *Daisies* and *Pierrot Le Fou*: A double feature involving the misadventures of two brash young women, and two lovers who flee a bourgeois existence in France. Wed.,

Jan. 23, 7 p.m. \$8.50-\$11. **SF SKETCHFEST: NIGHT OF THE SHORTS IV: RIFFIZZENS ON PATROL**: A *Mystery Science Theater 3000*-style program, featuring Kevin McDonald, Adam Savage, Kristen Schaal, Paul F. Tompkins, Cole Stratton, and Janet Varney. Thu., Jan. 24, 8 p.m. \$30. **THE 11TH ANNUAL SAN FRANCISCO FILM NOIR FESTIVAL**: Featuring: *Try and Get Me!*, *Repeat Performance*, *High Tide*, *Native Son*, *The Chase*, *Sunset Boulevard*, *Experiment in Terror*, *Inferno*, and *Man in the Dark*. Jan. 25-Feb. 3. \$15-\$120. noircity.com. 429 Castro, 621-6120, castrotheatre.com.

**Dark Room Theater.** *Queen of Outer Space*: A special SF Sketchfest version of Bad Movie Night, featuring guest riffer Will Franken. Sun., Jan. 27, 8 p.m. \$15. 2263 Mission, 401-7987, darkroomsf.com.

**Grace Cathedral.** AN EVENING OF SILENT FILMS WITH DOROTHY PAPADAKOS: Details on page 12. Sat., Jan. 26, 7 p.m. \$10-\$34. 1100 California, 749-6300, gracedcathedral.org.

**Roxie Theater.** *The Law in these Parts*: The mechanics of an evolving military occupation reveal themselves through a series of first-ever interviews with Israeli judges, prosecutors, and legal advisers of the West Bank and Gaza strip. Through Jan. 24. \$6.50-\$10. *Holy Motors*: Oscar transforms into multiple characters for a series of mysterious "appointments." Through Jan.

24. \$6.50-\$10. *Beware of Mr. Baker*: Reviewed on page 16. Jan. 25-31. \$6.50-\$10. **THE BENSON INTERRUPTION**: Doug Benson and his surprise comedian guests sit in the front row and crack wise at *Catwoman*: Sat., Jan. 26, 4:20 p.m.; and *Anaconda*: Sun., Jan. 27, 4:20 p.m. \$20. 3117 16th St., 863-1087, roxie.com.

**San Francisco Museum of Modern Art (SFMOMA).** **THE PROJECTED SELF**: Performance-based videos from the media arts collection. Featuring Peter Campus, Joan Jonas, Stephen Laub, and Steina. Mondays, Tuesdays, Thursdays-Sundays. Continues through March 5. Free with museum admission. 151 Third St., 357-4000, sfmoma.org.

**UCSF Parnassus Campus.** *Escape Fire: The Fight to Rescue American Healthcare*: Wed., Jan. 23, 6:30 p.m. Free. 513 Parnassus, 353-2573, osher.ucsf.edu.

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## ▼ Eat

# Beyond the Food Court

High-end Chinese food tries to find a niche in a busy mall.

BY ANNA ROTH

**M**.Y. China, the new upscale Chinese restaurant from Martin Yan, faces two obstacles that may prove insurmountable. The first is its location, on the fourth floor of Westfield San Francisco Centre, which means you must traverse several levels of the frenetic mall to reach it, and depending on where you're seated, the smell of buttered popcorn from the movie theater next door may be an uninvited guest at your table.

The second obstacle facing the restaurant is its high prices — higher even than upscale dim sum spot Yank Sing — and it's hard to justify paying a fine dining premium for cuisine you could get a few blocks away in Chinatown. Therein lies the rub: The dishes at M.Y. China are mostly well-executed versions of standard Chinese restaurant fare, and though they offer the occasional pleasant surprise, the food never quite flies high enough to transcend the odds against it.

Despite all the challenges, there are crowds in the restaurant just the same, partially because of the draw of Martin Yan. He's a celebrity chef of the PBS variety, and has been cooking Chinese food on television since before the Food Network was a twinkle in an executive's eye. With his TV series and two dozen cookbooks, Yan's made a career of bringing Chinese specialties to the masses, and has opened his first full-fledged San Francisco restaurant with the goal of reinterpreting authentic Chinese food for a modern audience.

The restaurant's signature is hand-pulled noodles. Yan brought in noodle ace Tony Wu to make them, and you can watch his noodle-making theatrics in the open kitchen. Occasionally Wu even comes out in the dining room for a floor show, wielding his rope of noodles like a cowboy wields a lasso. All the attention pays off: One of the best dishes on the menu is the wild boar scissor cut noodles, so named because the chefs use scissors to shear off short lengths of dough from a ball. The resulting noodles have just the right amount of chew — not tough, but with some texture — and are wok-tossed with generous slices of smoky wild boar meat.

Noodles are also scene-stealers in the beef noodle soup, where fat circular noodles are cooked to a perfect al dente, retaining their integrity even sitting in the velvety beef broth, which is redolent of cinnamon and star anise. The soup comes adorned with baby bok choy and large hunks of tender rib eye, and was a rich and satisfying meal on its own.



Lara Hata

Besides noodles, the other signature dish at M.Y. China is the dim sum. There's been lots of early, critical chatter concerning the soup dumplings, in part because their most expensive iteration, pork and truffle juicy dumplings, costs an astronomical \$18 for five. The truffle flavor is barely discernible, and the dumplings are served in soup spoons in a bamboo steamer — an elegant presentation, but the spoons were too hot to pick up at first, and tended to stick to the dumplings' too-thick wrappers, making them even more difficult to eat than usual.

Presentation works better in the elegant kung pao Dungeness crab. It's an investment (on our visit, \$42), but worth it if you can swing it. The crab is deep-fried in a salty batter and served in a nest of fragrant wok-seared hot peppers and peanuts. The crab's carapace is burnished to a deep rust hue and sits atop the artfully arranged stack for a very opulent visual.

The room itself is well-designed, too, all sleek and contemporary with lots of black wood and accents like Buddha statues, a snuff bottle collection, and a 1,800-pound bell rescued from a Chinese monastery. The best seats in the house are along the open kitchen, where you can watch the noodle-pulling and the chefs busy with woks — the rest of the restaurant is open to the mall, an odd choice

because you never quite leave the world of Westfield behind. Some of the tables are practically on the concourse, where you do have a view of the building's original Beaux Arts dome ... and the Vans store.

Over several meals and dishes, there were only a few missteps. Sticky rice is made here with multigrain instead of the usual short-

### An elegant presentation of dim sum in a spoon.

grain version, and doesn't quite cohere as the best dim sum versions do. Roast chicken has a fragrant marinade but was almost too salty to eat, and plated with a little trail of five spice meant for dipping the chicken into, but add too much and you completely overwhelm your palate.

Some items were good but not enough to justify the price, like a beautiful rendition of pea shoots. They were fresh and garlicky and perfectly seasoned, but \$16 seemed like an awful lot to pay for a vegetable side.

The most interesting dish we tried was a purple yam croquette for dessert. A cylinder of creamy, semisweet yam, coated in glazed almond slices, had a molten white chocolate center, and was served with a side of almond ice cream. It had a beautiful interplay of textures, and the flavor was earthy and just sweet enough — most of all, it seemed to live up to the promise of elevated Chinese food. I just wish the rest of the menu challenged my expectations in the same way it challenged my wallet.

**E-mail Anna.Roth@SFWeekly.com**

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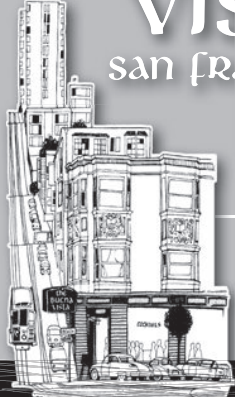


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## FRESH EATS

**"Hope in Spain" olive oil cake from a 2012 Brooklyn event.**

## ▼ Eat

## Eating Your Words

BY ANNA ROTH

**A**n intriguing new event is coming to the Bay Area next month. Eat My Heart Out Supper Club is a storytelling dinner theater that pairs specially created food courses with personal stories told live. The event has thus far only been held in New York, but with director Eugene Ashton-Gonzalez's relocation to his hometown of Berkeley, the first Bay Area event will be held in the Mission on Feb. 23 — and the team is actively seeking submissions from would-be storytellers.

Ashton-Gonzalez told us that he fittingly plans to unveil the secret story of how he was inspired to pair food and personal stories together at the show itself, but the short version is this: He grew up in Berkeley surrounded by a rich food culture, spent some years in New York after college involved in various gigs, and finally found dinner theater. "It was my love of

stories (regardless of medium) that led me to start running storytelling shows and designing alternative kinds of theater experiences," he says. "I've been very lucky to get Eat My Heart Out up and running out here with the help of Mike Davidson, creator of the Behind the Cart underground dinners."

For the event, the Eat My Heart Out Crew is looking for personal stories, similar to those produced by *This American Life* or *The Moth*, a maximum of 10 minutes long in performance. Once the stories are selected, Ashton-Gonzalez and his culinary team will work on the dishes that pair with them. The stories don't need to have a food focus, but Ashton-Gonzalez offers a tip: "Stories that feature a lot of rich sensory details (sights, smells, places, etc.) are often good."

The food pairings themselves can be both metaphorical or literal. At the Brooklyn shows, a story about a pet rabbit was paired with a carrot and escarole salad; a tale of Canadian immigration misadventures was paired with sweet potato poutine; and a saga about studying abroad in Spain and getting a tattoo was paired with an olive oil cake. Small elements from the stories

## RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [fresheats@sfweekly.com](mailto:fresheats@sfweekly.com).

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**bLim's:** 1000 Clement. *Inner Richmond.* Asian fusion.  
**Cashhouse:** 3853 24th St., 834-5005, [cashhousesf.com](http://cashhousesf.com). *Noe Valley.* Bar bites and sandwiches.  
**Honey B Tea House:** 2201 Clement, 221-1668. *Outer Richmond.* Bubble tea and snacks.  
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serve as inside jokes — for example, an aside about yerba mate in the tattoo story got a big laugh, and the olive oil cake served with it featured yerba mate as one of its main ingredients.

Submit your story via the Google doc on the dinner theater's Facebook page. To have the opportunity to tell your story at the Feb. 23 event, your submission must be in no later than Jan. 25. Tickets aren't on sale yet, but sign up for early invitations by e-mailing eatmyheartout-show@gmail.com.

**Eat My Heart Out Supper Club**, facebook.com/EatMyHeartOutSupperClub.

### ▼ FRESH EATS

## Lagunitas Fillmore Fusion Ale

BY JASON HENRY

**L**agunitas Brewing is known for many things, including making great beer, embracing all visitors as friends, and knowing how to party. On any given day at its "Taproom and Beer Sanctuary," you can see the elements of a great party coming together before your eyes — outgoing people, great suds, and live music. Owner Tony Magee is an avid musician, and even had an amphitheater constructed on brewery grounds to host his esteemed musical guests. Now, you can taste a beer that combines multiple passions of the Lagunitas Brewing team: Fillmore Fusion Ale, brewed to honor the 100th anniversary of the building housing the historic theater.

The fine hosts at Lagunitas invited The Fillmore's staff to the brewery to help create a beer worthy of the landmark. Guests were given the opportunity to smell numerous hop varieties, taste various malts, and discuss their style preferences with the brewers (over a few pints of brew, we imagine). The team settled on a style that Lagunitas has been perfecting over the last few years — a dry, easy-drinking, pale-colored beer defined by its hop character.

The resulting 5 percent ABV beer utilizes a new, experimental hop called ADHA 483 (rolls right off the tongue, doesn't it?). Upon pouring the beer into a glass, you'll immediately notice a nose of grapefruit, pine resin, and tropical aromas of pineapple and mango. The focus here is squarely on hop aroma and flavor, downplaying the bitter qualities of the plant. The team used Canadian 2-Row and Munich malts, which serve to balance the hop character without contributing much in the way of sweetness. The beer finishes dry and remarkably clean. The addition of rye gives just a fleeting kiss of spice in the background, while oats serve to add body and a satisfying mouthfeel.

The brewers aren't calling this an IPA, or even a pale ale, instead describing the beer as a "light, sessionable, IPA-ish" brew. We just call it delicious. Slip your friend who doesn't like hoppy beers one of these and watch the conversion to hophead begin. Sadly, this is a one-time celebratory creation, so get it while you can. The beer can only be sampled on draft at the brewery taproom or at The Fillmore theater, but bottles are on shelves throughout the city.

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## ▼ Music

# Transparent Intentions

Look through the glass walls of Hayes Valley's new SFJAZZ Center and you can see the music's future.



Henrik Kam

BY EMILY WILSON

**R**andall Kline founded SFJAZZ 30 years ago, so he's had lots of time to consider how the perfect space for the organization would look. This week, with SFJAZZ opening the first standalone center for jazz on the West Coast, Kline's vision has become a reality that anyone can see into.

Wearing his hard hat and construction vest to tour the 35,000-square-foot, \$65 million space on the corner of Franklin and Fell in Hayes Valley, Kline avoids exposed pipe and extension cords as he shows off the features of the center. There are rehearsal spaces, an 80-seat ensemble room, a digital learning lab, murals by Sadow Birk and Elyse Pignolet, and the site for a café by Charles Phan of Slanted Door fame. At the center of the building lies its heart: the gorgeous, steeply banked Robert Miner Auditorium, which can seat 700, collapse down to 350, and even open up into a dancefloor.

The modern building's glass exterior walls contrast sharply with the monolithic exteriors of the nearby War Memorial Opera House and Davies Symphony Hall. Rather than being imposing, Kline says, the organization wanted an airy building that would draw people in off the street. "This is our chance for people to come to the center and see what we do," he says. "Having this openness is about energy and connection — you see the energy of what's happening musically."

Trustee Robert Mailer Anderson wasn't originally concerned with the look of the building. He wanted to showcase the music, and ensure the center would host a larger conversation about how jazz has influenced politics, history, and the arts. But after seeing San Francisco architect Mark Cavagnero's nearly transparent design, he changed his mind.

"The goddamn building is starting to sing," Anderson says. "The street level view gives you the full context. You can make no mistake about what's going on in there. Someone out on the street can look in and see the SFJAZZ Collective playing and realize they are one thick pane of glass away from eight of the greatest jazz musicians of our time."

Kline and Anderson envision people of all ages in the neighborhood hanging out at the café on the center's ground floor. They say its robust education programs will help develop an audience, now and in the future, for jazz. As a nonprofit, with roughly half the money coming from ticket sales and the other half from donors, the SFJAZZ Center isn't under the same pressure to fill seats every night that a commercial club is. That means it can experiment with bookings and let artists put on unusual performances.

"Joshua Redman, he's got some hits, but he may not want to play the hits every night," says Anderson about the local saxophonist, whose relationship with SFJAZZ goes back to his days at Berkeley High School. "We can give him three nights to move the music for-

**The SFJAZZ center was designed to be open and inviting — you'll even be able to glimpse the main stage from the street.**

ward. At a place like Yoshi's, if you don't fill the house one night, you don't get asked back. It's kind of brutal out there."

The SFJAZZ Center's sold-out opening gala on Wednesday, Jan. 23, which has raised about \$1.6 million, features performances by legends McCoy Tyner, Chick Corea, and Bobby Hutcherson, with Bill Cosby as emcee. Anderson, the chair of the event, acknowledges this VIP-only gala may seem far from jazz's working class roots, but he says the money raised will be used to reach out to those communities. "Some people think it's elitist bullshit," he says. "But at the same time, that takes care of most of the financial burden for the year, and that means we can have some \$12 seats for concerts and an educational program that will come to your school for free."

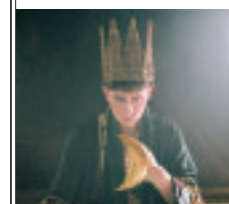
SFJAZZ has five resident artistic directors: guitarist Bill Frisell, saxophonist Miguel Zenón, violinist Regina Carter, pianist Jason Moran, and percussionist John Santos. It's another example of the organization's desire to try something new. The directors will perform together opening week, and each will have a series of performances later in the year. In April, Frisell will present multimedia projects inspired by Hunter S. Thompson's influential magazine story "The Kentucky Derby Is Decadent and Depraved," and Allen Ginsberg's landmark poem "Kaddish." In May, Moran will perform solo for the first night, turn the auditorium into a dance hall with the Fats Waller Dance Project on the second, and set up a half-pipe at the front of the stage to improvise with skateboarders on the third.

## Sizzle & Fizzle

HIGHS AND LOWS FROM THE LAST WEEK IN S.F. MUSIC.

### SIZZLE

■ English pop star **Patrick Wolf** spent much of January hanging out in San Francisco — and we caught up with him at the Hayes Valley Victorian where he lived. Turns out that an adoring crowd at the Great American inspired him to come here:



**Patrick Wolf began the year in S.F.**

"In some way I'm connecting, and I need to go and explore why," he said.

■ City officials and music industry insiders are launching a nonprofit to cre-

ate a **community center where S.F. musicians can rehearse**, hang out, and even find subsidized housing. The project, called the Root, is looking for an employee to spearhead its efforts.

■ Bernal Heights isn't the first place you might think to look for local live music, but the **Lucky Horseshoe bar** is trying to change that. The new owners of the former Skip's threw a Christmas party with Mark Eitzel last month, and are keeping their bookings full.

### FIZZLE

■ The problem with **Lady Gaga** is that while everyone expects her to be ever more shocking and provocative, the search for new controversies has become a major distraction from the music. Her San Jose show was a ridiculous spectacle, of course, but



**No Grammy set for Lil B**

we'd love to see her play a piano wearing just a T-shirt and jeans.

■ No, **Lil B** will not be performing at this year's Grammy Awards on Feb. 10. He did enter

a contest to win the votes required, but apparently the Recording Academy just decided to go with the usual boring event.

■ That new **Destiny's Child** song, "Nuclear," sounds like background music for a wine bar frequented by gray suits after a long day at the office. Did Beyoncé really allow her name to be put on this?

**For full versions of the above stories and much more about S.F. music, check out All Shook Down, our music blog, at [sfweekly.com/shookdown](http://sfweekly.com/shookdown).**





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WEDNESDAY JANUARY 23, 2013 \$5  
**\*\* HEADNODIC \*\***  
 (ALBUM RELEASE)  
 Plus: **SKINS & NEEDLES**

THURSDAY JANUARY 24, 2013 \$7 (ADV)  
**\*\* EARPUNK \*\***  
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 NEW ORLEANS FUNK THROWDOWN!

FRIDAY JANUARY 25, 2013 \$10 (ADV)  
 (AFROBEAT, FUNK, JAZZ, HIP-HOP, WORLD)  
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 Plus: **TRIO SUBTOMIC** and **DJ K-OS**

SATURDAY JANUARY 26, 2013 \$12 (ADV)  
 (Going Late Night! from 9:30pm 'til 2:45am+)  
**\*\* RONKAT'S KATDELIC \*\***  
 (of 'P Funk Allstars')  
 Plus: **GROOVE SESSION**  
**DJ FILLMORE WAX**  
 RONKAT SPEARMAN is KATDELIC!

SUNDAY JANUARY 27, 2013 FREE!  
**\*\* DEEP FRIED \*\***  
 SOUL DJ DANCE PARTY! EVERY WEEK!

TUESDAY JANUARY 29, 2013 \$5  
**\*\* THE TROPICS \*\***  
 Plus: **STEEL CRANES**  
 and: **THE WAVE COMMISSION**

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**\*\* JEREMY JONES BAND \*\***  
 Plus Special Guests  
 Improvisational psychedelic funk rock experience  
 that blends elements of music from all over the world.

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**\*\* ROBERT WALTER'S BRAND NEW SLANG! \*\***  
 With: **ROBERT WALTER** (of Greyboy All-Stars),  
**SERGIO RIOS** (of Orgone),  
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TUESDAY FEBRUARY 5, 2013 \$5 (SOUL, FUNK, ROCK)  
**\*\* THE JRO PROJECT \*\***

WEDNESDAY FEBRUARY 6, 2013 \$5  
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The adaptability of the Robert Miner Auditorium allows the artists to try innovative performances like this, Kline says, obviously excited to show off the room's details. Back in 2004, he and Cavagnero, a jazz lover, started talking about how to create the best space for the music. They wanted to combine the intimacy of a club with the pristine acoustics of Carnegie Hall, so they looked at churches and meeting halls in the U.S. and Europe to find the feel they wanted. "We looked at places where people come together and try and find consensus, and it's non-hierarchical," Cavagnero said. "It's people being in a space where it's all about other people."

A center designed specifically for jazz sounds pretty good to local musician Adam Theis, founder of Jazz Mafia. Theis will perform with one of his groups, Realistic Orchestra, in the second week of the opening celebrations. He particularly likes the idea of a permanent space for the music, recalling how Jazz Mafia's Tuesday night residency changed venues four times in 10 years because its host venues kept closing. "It's ex-



Courtesy SFJAZZ

## SFJAZZ Artistic Director John Santos

citing to know that it's going to be a place more for art as opposed to a commercial space that's driven like a club," Theis says. "There are people who are passionate about it and love it, and they will put in thousands to see the art form preserved."

But questions remain about whether contemporary audiences will still pay to go see jazz. San Francisco clubs focused exclusively on the genre have struggled. Yoshi's, for example, discovered that its Fillmore location could not turn a profit by booking only jazz, so it has branched out into R&B, world music, and even hip-hop. The SFJAZZ Center plans to take a different approach: preservation instead of profit. "The negative is some people call it the 'museumification' of jazz," Theis says. "But the upside is it becomes something that's credible, and people want to fund it to keep it alive."

Indeed, the hope among both musicians and the organization's founders is that the SFJAZZ Center becomes nothing less than a local landmark. "It will be a crown jewel up there with the Golden Gate Bridge or Twin Peaks," says Santos. "It's going to be gold on a cultural level for the city."

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# THE FILLMORE

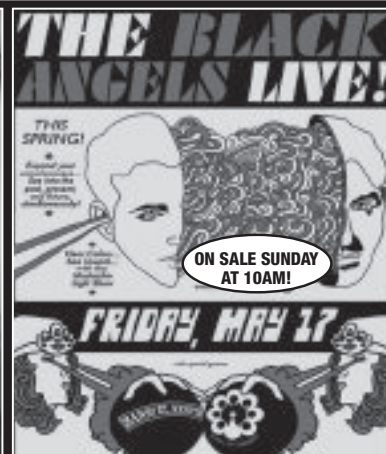
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**TONIGHT! WEDNESDAY, JANUARY 23**  
DOORS 7/ SHOW 8 • \$20.00

## GOJIRA

DEVIN TOWNSEND PROJECT  
THE ATLAS MOTH



**WEDNESDAY, JANUARY 30**  
DOORS 6/ SHOW 6:45 • \$32.50

## TESTAMENT

OVERKILL • 4ARM • THE BUTLERS

**FRIDAY, FEBRUARY 1**  
DOORS 8/ SHOW 9 • \$35.00

## IAN HUNTER

**SATURDAY, FEBRUARY 2**  
DOORS 8/ SHOW 9 • \$22.50

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DOORS 7/ SHOW 8 • \$30.00

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PACIFIC AIR • CAYUCAS

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DOORS 8/ SHOW 9 • \$21.50

## THE VACCINES

**SATURDAY, FEBRUARY 16**  
DOORS 8/ SHOW 9 • \$30.00

## EELS

**FRIDAY, FEBRUARY 22**  
**SATURDAY, FEBRUARY 23**  
DOORS 8/ SHOW 9 • \$22.50

## ALO

**TUESDAY, FEBRUARY 26**  
DOORS 6/ SHOW 7 • \$27.50

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**JASON PATRICK STEVENS**

FRIDAY JANUARY 25TH 9PM \$10 (ROCK)  
**RIVAL SONS**  
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SATURDAY JANUARY 26TH 9:30PM \$7 (DANCE/ELECTRO)  
**DARK ROOM 2.0:**  
**2 YEAR ANNIVERSARY**  
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**ZANIA MORGAN • DJ IDENTITY THEFT**  
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WEDNESDAY JANUARY 30TH 8:30PM \$8 (INDIE)  
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**PAUL KELLY (DUO)**  
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TUESDAY FEBRUARY 5TH 8PM \$8 (INDIE)  
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**CHOIRS**

WEDNESDAY FEBRUARY 6TH 9PM \$10 (ROCK)  
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**LEFT COAST COUNTRY**

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MINORA MAJORA PRESENTS:  
**BIG TREE**  
**IDEA THE ARTIST**  
**WAITING ROOM**

MONDAY FEBRUARY 11TH 8:30PM \$10/\$12 (INDIE)  
**WHAT MADE MILWAUKEE FAMOUS**

THURSDAY FEBRUARY 14TH 8PM \$14/\$17 (ROCK/POP)  
**KRIS ALLEN**  
**JILLETTE JOHNSON**

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FEB 6: SEAPONY, ROSE MELBERG  
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**NOTORIOUS**

SATURDAY 2/02  
**POP ROCKS**  
LOVEFOOL

SATURDAY 2/09  
**STATE LINE EMPIRE**  
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**Music**

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail (John.Graham@sfweekly.com), fax (777-1839), or mail (55 Francisco St., Suite 710, San Francisco, CA 94133). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

**CONCERTS**

**WED., JAN. 23**

**Gojira:** W/ The Devin Townsend Project, The Atlas Moth, 8 p.m., \$29. The Fillmore, 1805 Geary, 346-6000.

**THU., JAN. 24**

**Ninth Annual Voices of Latin Rock Autism Awareness Benefit:** W/ Tierra, Generation Esmeralda, Puro Bandido, Dakila, 6 p.m., \$55-\$150. Bimbo's 365 Club, 1025 Columbus, 474-0365.  
**McCoy Tyner:** W/ Joshua Redman, Bobby Hutcherson, Mary Stallings, more, 7:30 p.m., \$50-\$150. SFJAZZ Center, 205 Franklin.  
**The Walkmen:** W/ Father John Misty, 8 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

**FRI., JAN. 25**

**Daniel Castro Band:** W/ Chris Cobb Band, Bedrock Radio, 9 p.m., \$15. Great American Music Hall, 859 O'Farrell, 885-0750.

**Oakland East Bay Symphony: A Woman's Life:** 8 p.m., \$20-\$70. Paramount Theatre, 2025 Broadway, Oakland, (510) 465-6400.  
**SFJAZZ Resident Artistic Directors:** Including Regina Carter, Bill Frisell, Jason Moran, John Santos, Miguel Zenón, and more, 7:30 p.m., \$50-\$150. SFJAZZ Center, 205 Franklin.  
**The Walkmen:** W/ Father John Misty, 9 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

**SAT., JAN. 26**

**Eco Ensemble:** 8 p.m., \$30+ advance. UC Berkeley, Hertz Hall, College & Bancroft, Berkeley, 510-642-9988.  
**Foreverland:** W/ The Minks, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, 474-0365.  
**International Guitar Night:** W/ Martin Taylor, Solorazaf, Celso Machado, Brian Gore, 8 p.m., \$38. Brava Theater Center, 2781 Fourth St., 641-7657.  
**SFJAZZ Collective:** W/ McCoy Tyner, Bobby Hutcherson, Joshua Redman, Mary Stallings, more, 7:30 p.m., \$50-\$150. SFJAZZ Center, 205 Franklin.

**SUN., JAN. 27**

**Bobby Hutcherson:** W/ McCoy Tyner, Savion Glover, Joshua Redman, Mary Stallings, more, 7:30 p.m., \$50-\$150. SFJAZZ Center, 205 Franklin.  
**Pentatonix:** 8 p.m., \$25-\$28. Warfield Theatre, 982 Market, 345-0900.

**MON., JAN. 28**

**Muse:** W/ Band of Skulls, 7 p.m., \$35-\$69.50. Oracle Arena, 7000 Coliseum, Oakland, (510) 569-2121.

**TUE., JAN. 29**

**Tristan Prettyman:** 8 p.m., \$17. Great American Music Hall, 859 O'Farrell, 885-0750.

**CLUBS**

**WEDNESDAY 23**

**ROCK**

**Brick & Mortar Music Hall:** 1710 Mission. The Tambo Rays, Evil Eyes,

Moonbell, Jesus Sons, 9 p.m., \$6.  
**Cafe Du Nord:** 2170 Market, 861-5016. Jhameel, Coast Jumper, Giraffage, 8:30 p.m., \$10.  
**El Rio:** 3158 Mission, 282-3325. Future Us, Moxie Kids, 9 p.m., \$5-\$10.  
**Elbo Room:** 647 Valencia, 552-7788. Panic Is Perfect, The Institution, The Red Valley Trappers, 9 p.m., \$6.  
**Hotel Utah:** 500 Fourth St., 546-6300. Trapdoor Social, Heavy Glow, Blue Genes, 8 p.m., \$8.  
**The Knockout:** 3223 Mission, 550-6994. Big Shadows, D'Jelly Brains, The Connies, 9:30 p.m., \$6.  
**Red Devil Lounge:** 1695 Polk, 921-1695. Midge Ure, Right the Stars, 8 p.m., \$25-\$30.  
**Slim's:** 333 11th St., 255-0333. Jason Becker: Not Dead Yet 2, ALS benefit with Steve Morse, Uli Jon Roth, Richie Kotzen, Gus G, Michael Lee Firkins, Rudy Parris, Ben Woods, Jude Gold, Gretchen Menn, more, 8 p.m., \$31.

**DANCE**

**222 Hyde:** 222 Hyde, 345-8222. What?, w/ DJs Tisdale, Trevor Sigler, Dima, and Joe Pickett, 9 p.m., \$3.  
**Cat Club:** 1190 Folsom, 703-8964. Bondage-A-Go-Go, w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.  
**Club X:** 715 Harrison, 339-8686. Electro Pop Rocks, w/ Mightyfools, 9 p.m., \$10-\$20.  
**F8:** 1192 Folsom, 857-1192. Housepitality, w/ Jonny Cruz, Benjamin Vallery, Bai-ee, Michael Tello, 9 p.m., \$5-\$10.  
**Harlot:** 46 Minna, 777-1077. Qoöl, w/ Mark Slee, The Ride, 5 p.m.  
**Infusion Lounge:** 124 Ellis, 421-8700. Indulgence, 10 p.m.  
**LookOut:** 3600 Sixth St., 703-9751. That's My Jam, w/ DJ MC2, 9 p.m.  
**Monroe:** 473 Broadway, 772-9002. Battle of the Decades, w/ DJ Chucky Brown, 8 p.m., free.  
**Q Bar:** 456 Castro, 864-2877. Booty Call, w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

**JAZZ**

**50 Mason Social House:** 50 Mason, 433-5050. The Cat's Meow, The Dimestore Dandy, Larisa Migachyov, 8 p.m., free.  
**Amnesia:** 853 Valencia, 970-0012. Gaucho, Eric Garland's Jazz Session, Dink Dink Dink, 7 p.m., free.  
**Burritt Room:** 417 Stockton, 400-0500. Terry Disley's Mini-Experience, 6 p.m., free.  
**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.  
**Le Colonial:** 20 Cosmo, 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.  
**Oz Lounge:** 260 Kearny, 399-7999. Hard Bop Collective, 6 p.m., free.  
**Pier 23 Cafe:** Pier 23, 362-5125. Mike Lipskin Group, 6 p.m., free.  
**Savanna Jazz Club:** 2937 Mission, 285-3369. Cat's Corner, 9 p.m., \$10.  
**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. City Jazz Instrumental Jam Session, 8 p.m.  
**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.  
**Zingari:** 501 Post, 885-8850. Lisa Lindsley, 7:30 p.m., free.

**EXPERIMENTAL**

**The Lab:** 2948 Sixth St., 864-8855. Mandelbrot & Skyy, Jefre Cantu-Ledesma, Mathew Dryhurst, Brandon Nickell, Paul Clipson, 8:30 p.m., \$6-\$15.

**FUNK**

**Boom Boom Room:** 1601 Fillmore, 673-8000. Headnodic, Skins & Needles, 9:30 p.m., \$5.

**THURSDAY 24**

**ROCK**

**50 Mason Social House:** 50 Mason, 433-5050. Gone Zero, Baby and the Luvies, 10 p.m., free.  
**Bottom of the Hill:** 1233 17th St., 621-4455. Le Panique, Greater Sirens, La Montagne, 9 p.m., \$8.  
**Brick & Mortar Music Hall:** 1710 Mission. Ken Stringfellow, The Maldives, Will Sprott, 9 p.m., \$12-\$15.  
**DNA Lounge:** 375 11th St., 626-1409. Dangermaker, Lessons, 8 p.m.  
**El Rio:** 3158 Mission, 282-3325. Johnny Lawrie, The Secret Secretaries, The Garden Band, 8 p.m., \$5.  
**Hemlock Tavern:** 1131 Polk, 923-0923. Breakrats, Ever Ending Kicks, Natural Harbors, 8:30 p.m., \$6.  
**Hotel Utah:** 500 Fourth St., 546-6300. The Wave Commission, High Cliffs, The Moonlight Orchestra, Chingadero, 9 p.m., \$5.

**DANCE**

**Aunt Charlie's Lounge:** 133 Turk, 441-2922. Tubesteak Connection, w/ DJ Bus Station John, 9 p.m., \$5-\$7.  
**The Cafe:** 2369 Market, 621-4434. iPan Dulce!, 9 p.m., \$5.







# Make-Out Room



WEDNESDAY 1/23 AT 8PM, FREE!  
**FRIGO-BAR! INT'L DANCE PARTY**  
DJ MELT W/ U & DJ COOL JERK  
CUMBIA/THAI FUNK/AFRO-BEAT/RAI & MORE!

THURSDAY 1/24 AT 8PM, FREE!  
**FRISCO DISCO!**  
DJ 2SHY-SHY & DJ MELT W/ U  
CLASSIC DISCO/WAVE/FUNK/SOUL/GROOVE/HIP-HOP

FRIDAY 1/25 AT 7:30PM, \$8  
**THE SURGEON GENERALS**  
THE DIRTY DIAMOND • THE BLAH BOUTIQUE

FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 1/26 AT 7:30PM, \$8  
**THE TITAN-UPS • FRANCO NERO**

FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 1/27 AT 12PM, \$20, KIDS FREE!  
**STARR KING ELEM. BENEFIT**  
VIRGIL SHOW • OKIE ROSETTE  
THE VERMS • JOEL MURACH & THE LOW ROLLERS

FOLLOWING AT 7:30PM, \$8  
**SENTIMENTAL SUNDAYS**  
SENTIMENTALS • HAPPY FAMILY SINGERS

MONDAY 1/28 AT 7:30PM, \$5 & UP  
**RAINBOW WORKERS**  
**CAPP ST. FIRE VICTIMS BENEFIT**  
TASER ISLAND • ENDEMICS • CRAZY DUM DUM  
SARAH FRAN WISBY • ANDREAS LEVI  
SCOTT BRADLEY • DAVID APOCALYPSE  
HEARTICAL ROOTS • CARMEN & DOROTHY

TUESDAY 1/29 AT 9:30PM, NO COVER!  
**"LOST & FOUND"**  
DEEP & SWEET 60S SOUL  
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 1/30 AT 7:30PM, \$10  
**THE ROMANE EVENT**  
PACO ROMANE'S HILARIOUS COMEDY SHOW  
HOST: SHANIT CHARAN • KEITH LOWELL JENSEN  
DRENNON DAVIS • STROY MOYD • JULES POSNER

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DJ SPECIAL LORD B, BEN BRACKEN + BOBBY GANUSH  
60S-70S/ASIA/AFRICA/S. AMERICA/INDIA/EUROPE

THURSDAY 1/31 AT 9:00PM, FREE!  
**WEB OF SOUND!**  
W/ DJ JACKIE SUGARLUMPS

FRIDAY 2/1 AT 7:30PM, \$8  
**HANDLER BROS.**

FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

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# SF

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**Cat Club:** 1190 Folsom, 703-8964. All '80s Thursdays, w/ DJs Damon, Steve Washington, Dangerous Dan, & guests, 9 p.m., \$6 (free before 9:30 p.m.).

**Elbo Room:** 647 Valencia, 552-7788. Afrolicious, w/ DJ Pleasuremaker & guests, 9:30 p.m., \$5-\$7.

**Endup:** 401 Sixth St., 646-0999. Trend, w/ Franky Boissy, Roman Nunez, Elz, 11 p.m., \$10.

**F8:** 1192 Folsom, 857-1192. Beat Church, w/ HeRobust, The Pirate, more, 10 p.m., \$10.

**The Independent:** 628 Divisadero, 771-1420. Red Bull Thre3Style, w/ DJs D-Sharp, J. Espinosa, Dstrukt, Richie Panic, and Mei-Lwun, plus Hot Pocket live, 8 p.m., \$15.

**Make-Out Room:** 3225 22nd St., 647-3997. Frisco Disco, w/ DJs 2shy-shy & melt w/U, 8 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Code 4, w/ Quadrant, Bachelors of Science, Jamal, 9:30 p.m., \$5 before 11 p.m.

**Project One:** 251 Rhode Island, 465-2129. SoulHouse, w/ Kimmy Le Funk, Ben Abstrakt, Timoteo, Gordo Cabeza, 9 p.m.

**Q Bar:** 456 Castro, 864-2877. Throwback Thursday, w/ DJ Jay-R, 9 p.m., free.

**Ruby Skye:** 420 Mason, 693-0777. Torq, w/ Max Graham, 9 p.m., \$15-\$20 advance.

### HIP-HOP

**Noble:** 600 Polk, 525-3499. Flirt, 10 p.m., free.

**Skylark Bar:** 3089 Sixth St., 621-9294. Peaches, w/ DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

### JAZZ

**Bottle Cap:** 1707 Powell, 529-2237. The North Beach Sound with Ned Boynton, Jordan Samuels, & Tom Vickers, 7 p.m., free.

**Cafe Claude:** 7 Claude, 392-3505. Mad & Eddie Duran Trio, 7:30 p.m., free.

**Le Colonial:** 20 Cosmo, 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.

**Mechanics' Institute Library:** 57 Post, 393-0100. Paul McCandless & Antonio Calogero, 7:30 p.m., \$15-\$20.

**Pier 23 Cafe:** Pier 23, 362-5125. Dick Fregulia Trio, 7 p.m., free.

**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Stompy Jones, 7:30 p.m., \$10.

### INTERNATIONAL

**Cafe Cocomo:** 650 Indiana, 824-6910. La Fuerza Gigante, DJ Good Sho, 8 p.m., \$12.

**Madrone Art Bar:** 500 Divisadero, 241-0202. Tropicana, w/ DJ Don Bustamante & guests, 9 p.m., free.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Jueves Flamencos, 8 p.m., free.

**The Stud:** 399 Ninth St., 863-6623. Gigante, w/ DJs Juan, Krazy, Kidd Sysko, and guests, 10 p.m., \$3 (or two for \$5).

### EXPERIMENTAL

**The Luggage Store:** 1007 Market, 255-5971. Eli3, Bryan Day & Bob Marsh, 8 p.m., \$6-\$10.

## FRIDAY 25

### ROCK

**50 Mason Social House:** 50 Mason, 433-5050. The Oarsmen, Grenade Hand, The Souterrain, Progress Band, 7 p.m., free.

**Bottom of the Hill:** 1233 17th St., 621-4455. Fake Your Own Death, Happy Fangs, Vela, 10 p.m., \$10.

**Brick & Mortar Music Hall:** 1710 Mission. Modern Kicks, Cumstain, Mud Mouth, Dead Waste, Banshee Boardwalk, Gladys, 9 p.m., \$5.

**Cafe Du Nord:** 2170 Market, 861-5016. Rival Sons, 9 p.m., \$10.

**The Chapel:** 777 Valencia St.. Sensations, Jackpot, Prairedog, 9 p.m., \$12.

**Hemlock Tavern:** 1131 Polk, 923-0923. Inferno of Joy, The Tunnel, Tender, 9:30 p.m., \$7.

**Hotel Utah:** 500 Fourth St., 546-6300. Io Echo, The Happy Hollows, White Teeth, 9 p.m., \$8.

**Make-Out Room:** 3225 22nd St., 647-2888. The Surgeon Generals, The Dirty Diamond, The Blah Boutique, 7:30 p.m., \$8.

**Neck of the Woods:** 406 Clement, 387-6343. Dominion, Elektrik Sunset, Gaviotas, Tokyo Raid, 8 p.m., \$5.

**Red Devil Lounge:** 1695 Polk, 921-1695. Dada, 7Horse, Jerad Finck, 8 p.m., \$18-\$20.

**Rickshaw Stop:** 155 Fell, 861-2011. Solwave, The Trophy Fire, Via Coma, 9 p.m., \$10-\$12.

### DANCE

**1015 Folsom:** 1015 Folsom, 431-1200. Iluminación, w/ Gladkill, Andreiellin, Sugarpill, Nominus, Drumspsyder, Dragonfly, Jillian Ann, Neptune, Lux Moderna, Zack Darling, more, 10 p.m., \$15 advance.

**222 Hyde:** 222 Hyde, 345-8222. Lift, w/ Quantum 23, Alex Windsor, Lick the DJ, 10 p.m., \$5 (free before 10:30 p.m.).

**BeatBox:** 314 11th St., 500-2675. As You Like It, w/ Worst Friends,

### HEAR THIS



Niki and The Dove

## Niki and The Dove

WITH VACATIONER AND DJ AARON

**AXELSEN. 9 P.M. SATURDAY, JAN. 26, AT THE INDEPENDENT. \$15; THEINDEPENDENTSF.COM.**

There's a moon-goddess mysticism in the electro-pop of **Niki and The Dove**, something that brings a primal warmth to the icy pop sensibilities they share with similar Nordic acts (The Knife, Robyn). Their underrated 2012 release, *Instinct*, harnesses these humanizing influences: Prince, Kate Bush, Adam Ant, and Stevie Nicks, adding flamboyance and connection to the usual aloof-pop template. It's this mystical leaning that manifests itself onstage and in the crowd as jungle drums, feathers, glow sticks, glitter, and anything else that would turn a simple gig into a night to remember. Or in their words: "It's the heart, the heart/ It is what makes me human." **CODY NABOURS**

## Jessie Ware

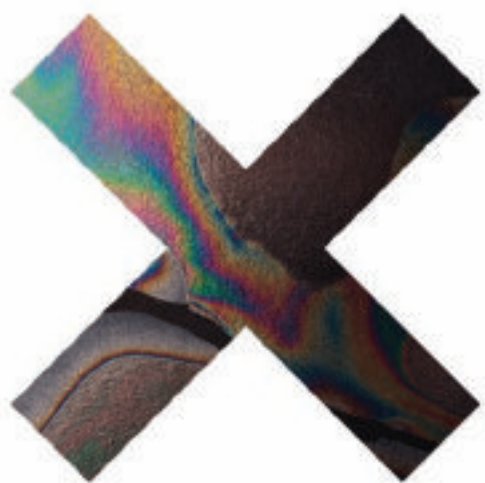
**WITH POPSCENE DJS. 10 P.M. THURSDAY, JAN. 24, AT RICKSHAW STOP. ADVANCE TICKETS SOLD OUT; RICKSHAWSTOP.COM.**

Ordinarily, a London-based soul chanteuse has zero reason to beef with a hulking 1990s rapper from the Bronx — but that's not the case for **Jessie Ware** and the late Big Pun. The ultra-chic up-and-comer and her producer, Julio Bashmore, sampled a line from Pun's "Dream Shatterer" ("I'm carvin' my initials on your forehead") for Ware's light-footed gloom-pop tune "110%." Then Ware had a legal tangle with Pun's estate, leaving her modified song to be retitled "If You're Never Gonna Move" and Ware to say "Fuck Big Pun!" while performing in Manhattan. Now even if she was joking (which is extremely likely), insulting the MC minutes from his stomping grounds is a daring act. It's also a good sign that she could be a hitmaker in the States: If marketed right, America won't be able to get enough of Ware's polished, introverted tunes and wry between-song banter.

REYAN ALI

The Perfect Cyn, Sappho, Rich Korach, Brian Bejarano, 10 p.m.  
**The Cafe:** 2369 Market, 621-4434. Boy Bar, w/ DJ Matt Consola, 9 p.m.  
**Cat Club:** 1190 Folsom, 703-8964. Dark Shadows, w/ DJs Daniel Skellington, Melting Girl, Tomas Diablo, and Skarkrow, 9:30 p.m., \$7 (\$3 before 10 p.m.).  
**DNA Lounge:** 375 11th St., 626-1409. Cool Story Bro!, w/ Crizzly, Atom One, Sam F, Freefall, 9 p.m., \$10-\$20.





# The xx Coexist



SATURDAY, JUNE 1st

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The 9th Annual  
**GREEN 17**  
TOUR 2013  
**FLOGGING MOLLY**  
With Special Guests:  
**Mariachi El Bronx**  
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ANNUAL  
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**TOURETTES**  
WITHOUT REGRETS  
FEB 7<sup>TH</sup>

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THIS IS REAL  
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**February 12**  
**MERAUDER**  
MURDER DEATH KILL  
BRAWL DOMINATION  
NO LIMBS

**EVERY TIME I DIE**  
THE ACACIA STRAIN  
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THU 1.24/ DOORS 7:30/ \$15  
**RED BULL THRE3STYLE**  
OPENING PERFORMANCE BY **HOT POCKET**  
HOSTED BY **FRANCO FINN**  
**D-SHARP • J ESPINOSA • DSTRUKT**  
**RICHIE PANIC • MEI-LWUN**

FRI 1.25/ DOORS 8:30/ \$15  
**MIKE RELM'S GHETTO BLASTER**  
**D-SHARP • MILES THE DJ**

SAT 1.26/ DOORS 8:30/ \$15  
POPCENE PRESENTS  
**NIKI AND THE DOVE**  
VACATIONER • DJ AARON AXELSEN

SUN 1.27/ DOORS 7:30/ \$15  
SF SKETCHFEST PRESENTS:  
WINNER OF THE 2012 FOSTER'S  
EDINBURGH COMEDY AWARD  
**DR. BROWN**

TUE 1.29/ DOORS 7:30/ \$15  
**CODY CHESNUTT**  
WED 1.30/ DOORS 8:30/ \$22  
ANKH MARKETING PRESENTS  
**GZA**  
EQUIPTO • DJ APOLLO

THU 1.31/ DOORS 7:30/ \$16 ADV • \$18 DOOR  
KALX PRESENTS  
**DENGUE FEVER**  
MAUS HAUS

FRI 2.1/ DOORS 8:30/ \$13 ADV • \$15 DOOR  
**HE'S MY BROTHER**  
**SHE'S MY SISTER**

**SIOUX CITY KID • SONG PRESERVATION SOCIETY**

SAT 2.2/ DOORS 8:30/ \$16  
**MARCO BENEVENTO**  
MIKE DILLON

THU 2.7/ DOORS 8:30/ \$29.5 ADV • \$30 DOOR  
**THE WAILERS**  
PERFORM "SURVIVAL"  
WITH SPECIAL GUEST  
"WAILERS HISTORIAN" ROGER STEFFENS

FRI 2.8 & SAT 2.9/ DOORS 8:30/ \$22  
TWO NIGHTS!  
**NORTH MISSISSIPPI ALLSTARS**  
LONDON SOULS

WED 2.13/ DOORS 7:30/ \$20  
**BEAK>**

FRI 2.15 & SAT 2.16/ DOORS 8:30/ \$20 ADV • \$22 DOOR  
TWO NIGHTS!  
**THE DIRTY DOZEN BRASS BAND**  
TOUBAB KREWE (FRI)

SUN 2.17/ DOORS 8:30/ \$20  
**MOUSE ON MARS**

TUE 2.19/ DOORS 8:30/ \$25  
**ISRAEL VIBRATION**  
PURE ROOTS

WED 2.20/ DOORS 7:30/ \$15  
**OM**  
SIR RICHARD BISHOP

FRI 2.22/ DOORS 8:30/ \$16 ADV • \$18 DOOR  
XANDRA CORPORA FAREWELL SHOW  
**CON BRIO**  
JUSTIN ANCHETA BAND

SAT 2.23/ DOORS 8:30/ \$12 ADV • \$14 DOOR  
**THE REVIVALISTS**

THU 2.28/ DOORS 7:30/ \$13 ADV • \$15 DOOR  
NOISE POP 2013  
**PAUL BASIC**  
**SUPERVISION**

FRI 3.1 & SAT 3.2/ DOORS 7:30/ \$22  
NOISE POP 2013: TWO NIGHTS!  
**TORO Y MOI**  
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& CHRIS CLOUSE"  
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SUNDAY JANUARY 27TH  
FEATURING  
"DJ MARC  
DEVASCONCELOS"  
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**MICHAEL ON FIRE**

THURS 1/24 8:00PM ADV \$15 DOOR \$17  
**RUSHAD EGGLESTON  
& LILY HENLEY**

FRI 1/25 9:00PM ADV \$22 DOOR \$24  
**TIM FLANNERY**

SAT 1/26 9PM ADV \$17 DOOR \$20  
**MONOPHONICS**

SUN 1/27 8PM ADV \$20 DOOR \$25  
**HOODOO RHYTHM DEVILS**

MON 1/28 6PM FREE  
**LOCAL MUSIC NIGHT: THE OMG'S**

MON 1/28 7:30 PM  
FREE OPEN MIC NIGHT WITH  
**AUSTIN DELONE**

TUES 1/29 7:30PM \$25  
FLOATING RECORDS PRESENTS  
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FOUNDATION FEATURING MARBLE PARTY  
AND DREDGETOWN

THURS 1/31:  
RESERVED SEAT: \$22 ADV / \$26 DOOR  
GA: \$16 ADV / 20 DOOR  
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HAWAIIAN SLACK KEY MASTER

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**Endup:** 401 Sixth St., 646-0999. Fever, w/ DJs Adrian, Frank Wild, Cuervo, Ben Tom, and Glitter Ricky, 10 p.m., free before midnight.

**The Independent:** 628 Divisadero, 771-1420. Mike Reim's Ghetto Blaster, DJ D-Sharp, Miles the DJ, 9 p.m., \$15.

**Lone Star Saloon:** 1354 Harrison, 863-9999. Wood, w/ DJ Bill Dupp, 8 p.m., free.

**Madrone Art Bar:** 500 Divisadero, 241-0202. I Heart the '90s, w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9 p.m., \$5.

**Monarch:** 101 Sixth St., 284-9774. Lights Down Low, w/ Todd Edwards, Sleazemore, Richie Panic, Joaquin Bartra, 10 p.m., \$12 advance.

**OMG:** 43 Sixth St., 896-6374. Level, w/ DJs Keith Kraft & Sharon Buck, 9 p.m., free.

**Public Works:** 161 Erie, 932-0955. Ambivalent, Nick Williams, Maxwell Dub, 9:30 p.m., \$10-\$15.

**Q Bar:** 456 Castro, 864-2877. Hard Friday, w/ DJ Haute Toddy, 9 p.m., \$3.

**Ruby Skye:** 420 Mason, 693-0777. John O'Callaghan, Alain Octavo, 9 p.m., \$25 advance.

**Slide:** 430 Mason, 421-1916. Sound Therapy, w/ DJs Shabazz & Fazi, 9 p.m.

**Sloane:** 1525 Mission, 621-7007. Circus, w/ DJ Cams & Chris Larot, 9 p.m.

**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, 255-7227. Warm Leatherette, w/ Excuses, plus DJs Nihar, Justin Anastasi, Jason P, Dreamweapon, and Riegler, 10 p.m., \$5.

**Temple:** 540 Howard, 978-9942. Niteppi, Girls n Boomboxes, Realboy, GLSS, DeeJay Tone, Von Wooster, 10 p.m., \$15.

**Vessel:** 85 Campton, 433-8585. Moguai, G-Stav, 10 p.m., \$15 advance.



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## HIP-HOP

**Bruno's:** 2389 Mission, 925-371-3999. After Dark, w/ DJs Max Kane & Jaybee, 10 p.m.

**Mighty:** 119 Utah, 762-0151. Diamond D, DJ Shortkut, DJ Platurm, 9 p.m., \$5-\$10 advance.

**Milk Bar:** 1840 Haight, 387-6455. Week-End, w/ DJ Prince Aries, 9 p.m., \$5.

**Mist:** 316 11th St., 552-6478. City Lights, w/ DJ Jazzy Jim, 10 p.m., \$20.

**Showdown:** 10 Sixth St., 255-7920. Fresh Greens, w/ Doc Fu & Mr. Lucky, 10 p.m., free.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. KRS-One, 10:30 p.m., \$25.

## JAZZ

**Bird & Beckett:** 653 Chenery, 586-3733. Chuck Peterson Quintet, 5:30 p.m.

**Bottle Cap:** 1707 Powell, 529-2237. Terry Disley, 5:30 p.m., free.

**Cafe Claude:** 7 Claude, 392-3505. Jerry Oakley Trio, 7:30 p.m., free.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.

**Pier 23 Cafe:** Pier 23, 362-5125. Soul Sauce, 8 p.m., free.

**Red Poppy Art House:** 2698 Folsom, 826-2402. Disappear Incompletely, Jesse Rimler, 8 p.m., \$10-\$15.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Carol Luckenbach, 7:30 p.m., \$8.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. Trio Troubadour, 7 p.m., free.

**Cafe Cocomo:** 650 Indiana, 824-6910. Taste Fridays, featuring local cuisine tastings, salsa bands, and more, 6:30 p.m., \$15 (free entry to patio).

**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Montuno Swing, 9 p.m.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

## EXPERIMENTAL

**ODC Theater:** 3153 17th St., 863-6606. San Francisco Tape Music Festival 2013, Jan. 25-27, 8 p.m., \$8-\$15 (or \$35 for 3-day festival pass).

## SOUL

**Elbo Room:** 647 Valencia, 552-7788. Midtown Social, Myron & E, The Selector DJ Kirk, DJ Ren, 10 p.m., \$8-\$10.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. London Street, 8 p.m.

## SATURDAY 26

## ROCK

**Bender's:** 806 S. Van Ness, 824-1800. Tiger Honey Pot, Radio Revolt, 10 p.m., \$5.

**Bottom of the Hill:** 1233 17th St., 621-4455. Wovenhand, Vir, Yassou Benedict, 10 p.m., \$12-\$14.

**Hemlock Tavern:** 1131 Polk, 923-0923. Tsar, The Radishes, Custom Kicks, 9:30 p.m., \$7.

**Milk Bar:** 1840 Haight, 387-6455. Zodiac Death Valley, Hollow Mirrors,

The Peach Kings, Down & Outlaws, 9 p.m., \$10.

**Slim's:** 333 11th St., 255-0333. Stellar Corpses, The Rocketz, The Memphis Murder Men, Linnus, 8:30 p.m., \$13.

**Thee Parkside:** 1600 17th St., 252-1330. Sunbeam Rd., Al Lover & The Haters, Casey Chisholm, 9 p.m., \$7.

## DANCE

**Cafe Du Nord:** 2170 Market, 861-5016. Dark Room 2.0, w/ The Vivid, Zania Morgan, plus DJs Identity Theft, Omar, and Le Perv, 9:30 p.m., \$7.

**Cat Club:** 1190 Folsom, 703-8964. Temptation, w/ DJs Blondie K, subOctave, Six, Candy, Damon, Dangerous Dan, and Ryan B, 9:30 p.m., \$5-\$8.

**DNA Lounge:** 375 11th St., 626-1409. Bootie S.F., w/ Smash-Up Derby, A+D, DJ Tyme, DJ Dada, DJ Jenö, Ding Dong, Haute Mess, Ernie Trevino, JoeJoe, 9 p.m., \$10-\$15.

**Elbo Room:** 647 Valencia, 552-7788. 120 Minutes, w/ Vatican Shadow, Santa Muerte, Chauncey CC, DJ Nako, 10 p.m., \$10-\$12.

**F8:** 1192 Folsom, 857-1192. Refixed, w/ The Flying Skulls, Edison, The Slayers Club, Kitty-D, Shygone, Citizen Ten, Life!, 9 p.m., \$5 (free before 11 p.m.).

**The Grand Nightclub:** 520 Fourth St., 814-3008. Champagne Warz: Grand Nightclub First Anniversary, 9:30 p.m.

**The Independent:** 628 Divisadero, 771-1420. Niki and the Dove, Vacationer, DJ Aaron Axelsen, 9 p.m., \$15.

**The Lab:** 2948 Sixth St., 864-8855.

The Chase, w/ Roche, Ash Williams, Nonamoan, Caitlin Denny, 9 p.m., \$5-\$10.

**LookOut:** 3600 Sixth St., 703-9751. Bang! Bang! Bang!, w/ DJ Ryan Kenney, 9 p.m., \$5.

**Madrone Art Bar:** 500 Divisadero, 241-0202. Blunted Funk, w/ DJs Sneak-E Pete, Chardmo, & Chilipino, 9 p.m., \$5 (free before 10 p.m.).

**Mighty:** 119 Utah, 762-0151. Throwback, w/ David Harness, Chris Lum, Solar, Jayvi Velasco, Ren the Vinyl Archaeologist, 9 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Blondish, DJ M3, Anthony Mansfield, 9 p.m., \$10 advance.

**The Parlor:** 2801 Leavenworth, 775-5110. Contact, w/ DJ Cams & Chris Clouse, 9 p.m.

**Public Works:** 161 Erie, 932-0955. A Dark & Dirty Tech Funk Session, w/ Meat Katie, Kramer, Ethan Miller, Dex Stakker, Kimba (in the main room), 9 p.m., \$5-\$15; Icee Hot: Third Anniversary — Part Two, w/ Space Dimension Controller, Basic Soul Unit, Low Limit, Ghosts on Tape, Shawn Reynaldo, Rollie Fingers (in the OddJob loft), 10 p.m., \$10 advance.

**Rickshaw Stop:** 155 Fell, 861-2011. Bearacuda, w/ DJs Robert Jeffrey & Stanley Frank, 9 p.m., \$6-\$8.

**Ruby Skye:** 420 Mason, 693-0777. Cazzette, 9 p.m., \$30 advance.

**The Stud:** 399 Ninth St., 863-6623. Squrrr! Aprrrès Ski, w/ DJs Papa Tony, Tater Swift, and Joey Pocket, 9 p.m., \$5.

**Temple:** 540 Howard, 978-9942. Life, w/ WhiteNoise, Paul Hemming, David Gregory, Carlos Tino, Non Fiction, SwitchBlade, A2D, 10 p.m., \$20.

**Underground SF:** 424 Haight, 864-7386. Indie Cent, w/ DJ Haute Toddy, 10 p.m. HIP-HOP

**330 Ritch:** 330 Ritch, 541-9574. Block Party, w/ DJs Klean Kut & Sean G, 10 p.m.

**John Collins:** 138 Minna, 512-7493. Nice, w/ DJ Apollo, 10 p.m., \$5.

**Noble:** 600 Polk, 525-3499. Level Saturdays, w/ DJs MoMentum & E20, 10 p.m., free before 11 p.m.

**Shine:** 1337 Mission, 252-1423. Mike-Dash-E Burgundy Project Listening Party, 9 p.m., free.

**Slate Bar:** 2925 Sixth St., 558-8521. The Undiscovered Tour, w/ Sellassie, Radio Active, J.P. Morgan, Phil Kahan, Wojtek, K. Shark, Buchanan, Jesse J., Kumali, Silly Mob featuring Young G & Melo, Laze, Snook Duce, Alex Lee, AC the Coolest, 8 p.m., \$5.

## JAZZ

**Cafe Claude:** 7 Claude, 392-3505. Alexa Weber Morales, 7:30 p.m., free.

**Cafe Royale:** 800 Post, 441-4099. Andy Markham Quartet, 9 p.m.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Bill Doc Webster & Jazz Nostalgia, 7:30 p.m., free.

**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, 346-8696. The Robert Stewart Experience, 9 p.m., \$7.

**The Rite Spot Cafe:** 2099 Folsom, 552-6066. Mr. Lucky & The Cocktail Party, 9 p.m., free.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Kelly Park Jazz Vocalist Showcase, 7:30 p.m., \$10.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Charles Unger Experience, 8 p.m.

**St. Cyprian's Episcopal Church:** 2097 Turk, 567-1855. Gaucho, Kally Price Old Blues & Jazz Band, 8 p.m., \$12-\$15.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Frédéric Yonnet, 8 & 10 p.m., \$22-\$26.

**Zingari:** 501 Post, 885-8850. Anne O'Brien, 8 p.m., free.

## INTERNATIONAL

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**JANUARY 24 - 27**

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MORD FUSTANG  
FEBRUARY 14 & 15

BLACK VEIL BRIDES  
WILLIAM CONTROL  
MARCH 8

NOISE POP PRESENTS  
STARFUCKER  
BLACKBIRD BLACKBIRD  
MARCH 1

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**PENTATONIX**  
IN CONCERT  
with SPEAK

**JANUARY 27**

**PORTER ROBINSON**  
Presents  
**Circle Assembly**  
w/ Seven Lions & Penguin Prison (DJ Set)  
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Fri, Jan 25, 10:30pm, 21+ Open Dance Floor

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Sat, Jan 26 - Prince's 20Ten Urban jazz harmonicist

FRÉDÉRIC YONNET w/ special guest

Sun, Jan 27 - SF Sketchfest presents

STEPHEN TOBOLOWSKY:  
The Tobolowsky Files

Tue, Jan 29 - Classical, &amp; filmic music

HELEN JANE LONG  
& The London Players

Wed, Jan 30 - The Voice 3 soul singer

MYCLE WESTMAN

plus Austin Jenckes

Thu, Jan 31 - Formerly of Chicago

BILL CHAMPLIN



Fri-Sat, Feb 1-2

LEELA JAMES

In the Spirit of Etta

Sat, Feb 2, 11pm in The Lounge

SF Sketchfest presents

YACHT ROCK HEROES w/  
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MARA HRUBY w/ The Park



Thu-Sat, Jan 24-26

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Otis Brown III & Francisco Mela

Sun, Jan 27

ANGELO LUSTER

Mon, Jan 28

BILLY COBHAM'S  
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Tue-Wed, Jan 29-30 &amp; Fri-Sun, Feb 1-3

TOWER OF POWER

Thu, Jan 31

STANLEY JORDAN (solo)

Mon, Feb 4

LAURIE ANTONIOLI  
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## HEAR THIS



Walkmen

## The Walkmen

WITH FATHER JOHN MISTY. 8 P.M. THURSDAY.

JAN. 24, AND 9 P.M. FRIDAY, JAN. 25, AT

THE FILLMORE. \$25; THEFILLMORE.COM.

It's been over a decade since **The Walkmen's** debut full-length, and after last year's unusually joyous album *Heaven*, it's fair to say the band is a different animal these days. There's still no one on Earth who can go from a croon to a wail quite like Hamilton Leithauser, but the dapper indie rock quintet has transformed in many other ways. The great thing, of course, is that The Walkmen now have six albums of original material to perform, so their sets can run an emotional assault course. From confused despair to unabashed happiness, from furious momentum to woozy lethargy, The Walkmen can do it all. It's impossible to know quite what we'll hear during this two-night stand at The Fillmore, but we're sure it'll be entertaining. **RAE ALEXANDRA**

## Gojira

WITH DEVIN TOWNSEND AND THE ATLAS

MOTH. 8 P.M. WEDNESDAY, JAN. 23, AT THE

FILLMORE. \$29; THEFILLMORE.COM.

For a metal band, **Gojira** sports a name so fantastic that it's shocking no one snapped it up earlier. The Bayonne, France-based outfit nods to Godzilla's original Japanese moniker (before legal complications, the group called itself Godzilla), even though the four-piece's sonic traits don't quite mimic its namesake. Godzilla famously stomps and battles with movie-monster-in-a-china-shop clumsiness; meanwhile, this 16-year-old band could easily level entire cities, but it prefers spicing up its destruction and anguish with moments of subtlety. On its fifth album, 2012's *L'Enfant Sauvage*, "Born in Winter" and "The Wild Healer" conceal pressurized prog-metal heft beneath riffs more portentous than a colony of vultures squawking overhead. Imagine this group not as Gojira the character, but *Gojira* the film, since it provides well-edited shots of ruin taken from multiple angles. **REYAN ALI**

**Cafe Cocomo:** 650 Indiana, 824-6910. Avance, DJ WaltDigz, 8 p.m.  
**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Orquesta Borinquen, 9 p.m.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

**Red Poppy Art House:** 2698 Folsom, 826-2402. Americano Social Club, 8 p.m., \$15-\$20.

**Roccapulco Supper Club:** 3140 Mission, 648-6611. Best of the Best, w/ Tony Dize & Fuego, Young Pana & D'mente Muzik, more, 8 p.m., \$35 advance.

## REGGAE

**Make-Out Room:** 3225 22nd St., 647-3997. The Titan Ups, Franco Nero, 7:30 p.m., \$8.

**Pier 23 Cafe:** Pier 23, 362-5125. Native Elements, 10 p.m., \$10-\$15.

## EXPERIMENTAL

**Artists' Television Access:** 992 Valencia, 824-3890. Trance Mutations, featuring music by Waxxy Tomb, Black Thread, Idaho Joe, and Jungle Jim, plus projections by Black Hole and Visual Aids, 8 p.m., \$6.

**ODC Theater:** 3153 17th St., 863-6606. San Francisco Tape Music Festival 2013, Jan. 25-27, 8 p.m., \$8-\$15 (or \$35 for 3-day festival pass).

## SOUL

**Edinburgh Castle:** 950 Geary, 885-4074. Nightbeat, w/ DJs Primo, Lucky, and Dr. Scott, 9 p.m., \$3.

**Mezzanine:** 444 Jessie, 625-8880. Lloyd, LoveRance, 9 p.m., \$22.50-\$50.

## SUNDAY 27

## ROCK

**Brick & Mortar Music Hall:** 1710 Mission. Tyler Bryant & The Shakedown, Lea Grant, Muncie, 8 p.m., \$12.

**Hemlock Tavern:** 1131 Polk, 923-0923. Primitive Hearts, Can of Beans, Pigs, 6 p.m., \$6.

**Thee Parkside:** 1600 17th St., 252-1330. Before the Brave, Glossary, Travis Hayes, 8 p.m., \$8.

## DANCE

**The Cellar:** 685 Sutter, 441-5678. Replay Sundays, 9 p.m., free.  
**Elbo Room:** 647 Valencia, 552-7788. Dub Mission, w/ DJ Alarm, DJ Sep, J-Boogie, 9 p.m., \$6 (free before 9:30 p.m.).

**Endup:** 401 Sixth St., 646-0999. Local Love, w/ Rescue, DJ Mes, Kevin Kind, DJ Taj, King Size Slap, 8 p.m.

**F8:** 1192 Folsom, 857-1192. Stamina Sundays, w/ Matos Laced, Jamal, Lukeino, 10 p.m., free.

**Holy Cow:** 1535 Folsom, 621-6087. Honey Sundays, w/ Honey Soundsystem & guests, 9 p.m., \$5.

**The Knockout:** 3223 Mission, 550-6994. Sweater Funk, 10 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Four Sweaters Launch Party to Planet Suol, w/ Daniel Bortz, Chopstick & Johnjon, Bells & Whistles, Trev Campbell, 9 p.m., \$5-\$10.

**Otis:** 25 Maiden. What's the Word?, w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).

**QBar:** 456 Castro, 864-2877. Swag Sunday, w/ DJ Chelsea Starr, 9 p.m.

## JAZZ

**Bliss Bar:** 4026 Fourth St., 826-6200. Sunday Afternoon Jazz Series: Belinda Blair with Michael Parsons and Ollie Dudek, 4:30 p.m., \$10.

**Jazz Bistro At Les Joulins:** 44 Ellis, 397-5397. Bill Doc Webster & Jazz Nostalgia, 7:30 p.m., free.

**Pier 23 Cafe:** Pier 23, 362-5125. Gaucho, 5 p.m., \$5.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Adelante, 7 p.m., \$7.

**Zingari:** 501 Post, 885-8850. Barbara Ochoa, 7:30 p.m., free.

## INTERNATIONAL

**Atmosphere:** 447 Broadway, 788-4623. Hot Bachata Nights, w/ DJ El Guapo, 5:30 p.m., \$10 (\$15-\$20 with dance lessons).

**Bissap Baobab:** 3372 19th St., 826-9287. Brazil & Beyond, 6:30 p.m.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Ballet Flamenco, 6:15 p.m., \$19-\$39.95.

## EXPERIMENTAL

**The Lab:** 2948 Sixth St., 864-8855. Godwaffle Noise Pancakes, w/ Slusser & Paterson, Kwisp, Sun Hammer, King Future Cave Wolf, Dross, noon, \$5-\$10.

**ODC Theater:** 3153 17th St., 863-6606. San Francisco Tape Music Festival 2013, Jan. 25-27, 8 p.m., \$8-\$15 (or \$35 for 3-day festival pass).

## SOUL

**Boom Boom Room:** 1601 Fillmore, 673-8000. Deep Fried Soul, w/ DJs Boombostic & Soul Sauce, 9:30 p.m., \$5.

**Delirium Cocktails:** 3139 Sixth St., 552-5525. Heart & Soul, w/ DJ Lovely Lesage, 10 p.m., free.

## MONDAY 28

## ROCK

**El Rio:** 3158 Mission, 282-3325. Thralls, Former Friends of Young Americans, Sweat Lodge, 7 p.m., \$5.

**The Knockout:** 3223 Mission, 550-6994. Coo Coo Birds, Sex Traffic, Kingdom of the Holy Sun, Le Kelton, Tiny Rhino, DJ Neil Martinson, 9 p.m., \$8.

## DANCE

**DNA Lounge:** 375 11th St., 626-1409. Death Guild, w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

**QBar:** 456 Castro, 864-2877. Wanted, w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

**Underground SF:** 424 Haight, 864-7386. Vienetta Discotheque, w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free, 864-7386.

## JAZZ

**Le Colonial:** 20 Cosmo, 931-3600. Le Jazz Hot, 7 p.m., free.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Eric Wiley, 8 p.m.

**Zingari:** 501 Post, 885-8850. Nora Maki, 7:30 p.m., free.

## TUESDAY 29

## ROCK

**Amnesia:** 853 Valencia, 970-0012. 20 Sided Records Winter Residency: One Hundred Percent, Mosshead, Couches, 9 p.m., \$7 (includes free CD).

**Boom Boom Room:** 1601 Fillmore, 673-8000. The Tropics, Steel Cranes, The Wave Commission, 9:30 p.m., \$5.

**F8:** 1192 Folsom, 857-1192. Books on Fate, Tomihira, In Letter Form, Venus Beltran, 8 p.m., \$5.

**Hotel Utah:** 500 Fourth St., 546-6300. Detective, Tall Sheep, 8 p.m.  
**The Knockout:** 3223 Mission, 550-6994. Poor Luckies, 1906, The UnManned Pilots, DJ Alberto, 9:30 p.m., \$5.

## DANCE

**Aunt Charlie's Lounge:** 133 Turk, 441-2922. High Fantasy, w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

**The Cafe:** 2369 Market, 621-4434. Back to the '80s, w/ DJ Mark Andrus, 8 p.m.

**The Cellar:** 685 Sutter, 441-5678. Bass Cellar, w/ DJs Whoi & Erik Hates Monkeys, 9 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Soundpieces, w/ Bogl, Dials, guests, 10 p.m., free before 10:30 p.m.

**OMG:** 43 Sixth St., 896-6374. Mirrorball, w/ DJs Hil Huerta & Allen Craig, 10 p.m., free.

**QBar:** 456 Castro, 864-2877. Switch, w/ DJs Jenna Riot & Andre, 9 p.m.

## HIP-HOP

**Elbo Room:** 647 Valencia, 552-7788. ESMK, The Polymer Drone, Cyph4, Ruff Draft, Joe Dukes & Rod Roc, Demigod Bastards, 9 p.m.

**Skylark Bar:** 3089 Sixth St., 621-9294. Home Turf, w/ DJs Chicken Skratck & BlaQwest, 10 p.m., free.

## JAZZ

**Burritt Room:** 417 Stockton, 400-0500. Terry Disley's Mini-Experience, 6 p.m., free.

**Jazz Bistro At Les Joulins:** 44 Ellis, 397-5397. M.B. Hanif & the Sound Voyagers, 7:30 p.m., free.

**Live at the RRazz:** 1000 Van Ness. Sultry Meets Soul, w/ Pamela Joy & Paul Di Leo, 8 p.m., \$20-\$25.

**Oz Lounge:** 260 Kearny, 399-7999. Emily Hayes & Mark Holzinger, 6 p.m., free.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Steve Snelling, 8 p.m.

**Zingari:** 501 Post, 885-8850. Suzanna Smith, 7:30 p.m., free.

## REGGAE

**Milk Bar:** 1840 Haight, 387-6455. Bless Up, w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

## SOUL

**Cafe Du Nord:** 2170 Market, 861-5016. Vintage Trouble, 8:30 p.m., \$12.

**The Independent:** 628 Divisadero, 771-1420. Cody ChesnuTT, 8 p.m., \$15.



**The PLOUGH and the STARS**  
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 THURSDAY 1/24  
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THUR 1/24	FREDDIE ROULETTE (4PM - 8PM) STEVE FREUND (9:30PM - 1:30AM)
FRI 1/25	JAN FANUCCHI (4PM - 8PM) RON THOMPSON (9:30PM - 1:30AM)
SAT 1/26	DAVID WORKMAN (4PM - 8PM) RON HACKER (9:30PM - 1:30AM)
SUN 1/27	KING PERKOFF (4PM - 8PM) THE DOOR SLAMMERS (9:30PM - 1:30AM)
MON 1/28	THE BACHELORS
TUES 1/29	CHARLES WHEEL



## ▼ Bouncer

## Visions of Ferlinghetti

BY KATY ST. CLAIR

**T**hough I'm supposed to be a barfly, I would be remiss if I didn't mention that I hang out at the Beat Museum in North Beach once a week — and with all the characters that go into that place it might as well be a bar. So please indulge me.

I go there with my friend who loves books. He heads for the back and checks out the alcoholics: Bukowski and Kerouac. See? It's just like a saloon. I'm pretty sure he also likes to look at the shop's collection of vintage *Playboy* issues, too. At any rate, I sit in the big armchair at the front and tootle on my phone or thumb through whatever coffee table book they have out. But what I am really doing, of course, is listening.

The guy who works there is very nice and exceedingly patient with whoever comes in, from the person who has no idea what the Beat Generation was to people who think they are clever for making Maynard G. Krebs jokes (he admitted to me that this was the singularly most annoying aspect of his job). He's always playing the Beatles.

I was sitting in the big chair, trying to figure out which bar to hit for this column, and decided that the Columbus Café sounded good. I had gone on a date there several years ago and remembered it fondly. Plus it was around the corner. The shortest distance between a girl and her drink is a straight line.

Permit me to jump around a bit, in the tradition of the Beats. For we are now in the Columbus Café, and I am sitting at the bar. You've seen this before. I size up the bartenders and figure

## ALL THE "COCK" AND NAKED LUNCHES AND KOOKY ROAD-TRIPPING JUST SEEMED SO OBVIOUSLY COUNTERCULTURE 40 YEARS LATER.

out the entire history of everyone around me. Sometimes I can even horn in on other people's conversations and spin them into an entire narrative. I don't really feel like doing that this time, because this is just another bar like so many others — long counter, locals, possible iPod mix.

This time, though, I am thinking about Lawrence Ferlinghetti, who is my favorite Beat poet. He was born in 1919 and goddamn it hallelujah, he's still fucking alive at 93. I had never been drawn to that whole scene because I felt like it gave way to the hippies, which I hate (as a punk rocker, they are my natural-born enemy). Plus all that talk of "cock" and naked lunches and kooky road-tripping just seemed so obviously counter-culture 40 years later. Everyone "alternative"

goes through their Bukowski period. Except me.

But Ferlinghetti was different. It came down to one line from one of his poems about Golden Gate Park: "His wife had a bunch of grapes which she kept handing out individually to various squirrels as if each were a little joke." God, I loved that. Then he went on to describe this couple who were lunching in a beautiful part of the park together, ending with, "But finally she too lay down flat, and just lay there looking up at nothing, yet fingering the old flute which nobody played, and finally looking over at him without any particular expression except a certain awful look of terrible depression." This is an O. Henry ending. A Roald Dahl twist. This I could get with.

The bartender put my beer in front of me, but only after flourishing a damp towel to clean up my place. Like a little joke.

Let's jump back to the Beat Museum. My friend, whom I will call Fred, has a problem where he stays at bookstores until they close, which means he misses dinner and everything else. So we set a time limit for him to do his browsing, and I leave him to it.

Two European chicks came in and asked for *The Electric Kool-Aid Acid Test*. Actually, they asked for "that one

Tom Wolfe book" and our hero knew which one they meant. "Didn't think you wanted *Bonfire of the Vanities*," he quipped. These girls were cute and they had a lot of questions.

I was happy for him, because he was able to share his impressive knowledge with people

who seemed to have a clue and were really pretty. I want good things for him. Many other times I have sat in the same spot and heard cheapskates trying to bargain down prices, or curmudgeons complaining about the crease in some book, or didacts who simply like to hear the sound of their own voice. He sits through all of it and doesn't even indulge me with an eye-roll.

Time was up for Fred, so I texted him and heard the cursory grunt of displeasure from across the room. He doesn't like to be interrupted. "Time to go, buddy," I said. He pulled on his backpack and we walked out the door and he headed home.

Which brings us back to the Columbus Café. Some sort of sporting event was getting ready to happen, and we know what that means for me: exit, stage left. Folks were already getting sloshed. That's the main thing about Beat stuff that I can't take, the romanticizing of drinking — though Lord knows I'm guilty of that, too. Ferlinghetti writes about eating grapes. About dogs, fish, and ants. He writes lines like, "And he a little charleychaplin man, who may or may not catch her fair eternal form spreadeagled in the empty air of existence."

Lawrence Ferlinghetti was born in 1919 and goddamn it hallelujah, he's still fucking alive at 93.

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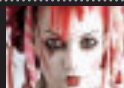
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## ▼ Free Will Astrology

BY ROB BREZSNY

**ARIES (March 21-April 19):** The German government sponsored a scientific study of dowsing, which is a form of magical divination used to locate underground sources of water. After ten years, the chief researcher testified, "It absolutely works, beyond all doubt. But we have no idea why or how." An assertion like that might also apply to the mojo you'll have at your disposal, Aries, as you forge new alliances and bolster your web of connections in the coming weeks. I don't know how or why you'll be such an effective networker, but you will be.

**TAURUS (April 20-May 20):** The United States Congress spends an inordinate amount of time on trivial matters. For example, 16 percent of all the laws it passed in the last two years were devoted to renaming post offices. That's down from the average of the previous eight years, during which time almost 20 percent of its laws had the sole purpose of renaming post offices. In my astrological opinion, you Tauruses can't afford to indulge in anything close to that level of nonsense during the next four weeks. I urge you to keep time-wasting activities down to less than five percent of your total. Focus on getting a lot of important stuff done. Be extra thoughtful and responsible as you craft the impact you're having on the world.

**GEMINI (May 21-June 20):** What if your unconscious mind has dreamed up sparkling answers to your raging questions but your conscious mind doesn't know about them yet? Is it possible you are not taking advantage of the sly wisdom that your deeper intelligence has been cooking up? I say it's time to poke around down there. It's time to take aggressive measures as you try to smoke out the revelations that your secret self has prepared for you. How? Remember your dreams, of course. Notice hunches that arise out of nowhere. And send a friendly greeting to your unconscious mind, something like, "I adore you and I'm receptive to you and I'd love to hear what you have to tell me."

**CANCER (June 21-July 22):** In his book *Our Band Could Be Your Life*, Michael Azerrad says that the Cancerian singer-songwriter Steve Albini is a "connoisseur of intensity." That means he's picky about what he regards as intense. Even the two kinds of music that are often thought of as the embodiment of ferocious emotion don't make the grade for Albini. Heavy metal is comical, he says, not intense. Hardcore punk is childish, not intense. What's your definition of intensity, Cancerian? I see the coming weeks as prime time for you to commune with the very best expressions of that state of being. Be a connoisseur of intensity.

**LEO (July 23-Aug. 22):** There's a butterfly sanctuary at the Como Park Zoo and Conservatory in Saint Paul, Minnesota. It's called the Enchanted Garden. As you enter, you see a sign that reads, "Please do not touch the butterflies. Let the butterflies touch you." In other words, you shouldn't initiate contact with the delicate creatures. You shouldn't pursue them or try to capture them. Instead, make yourself available for them to land on you. Allow them to decide how and when your connection will begin to unfold. In the coming week, Leo, I suggest you adopt a similar approach to any beauty you'd like to know better.

**VIRGO (Aug. 23-Sept. 22):** Do you ever fantasize about a more perfect version of yourself? Is there, in your imagination, an idealized image of who you might become in the future? That can be a good thing if it motivates you to improve and grow. But it might also lead you to devalue the flawed but beautiful creation you are right now. It may harm your capacity for self-acceptance. Your assignment in the coming week is to temporarily forget about whom you might evolve into at some later date, and instead just love your crazy, mysterious life exactly as it is.

**LIBRA (Sept. 23-Oct. 22):** Novelist Jeffrey Eugenides says he doesn't have generic emotions that can be described with one word. "Sadness," "joy," and "regret" don't happen to him. Instead, he prefers "complicated hybrid emotions, Germanic train-car constructions," like "the disappointment of sleeping with one's fantasy" or "the excitement of getting a hotel room with a mini-bar." He delights in sensing "intimations of mortality brought on by aging family members" and "sadness inspired by failing restaurants." In the coming days, Libra, I think you should specialize in one-of-a-kind feelings like these. Milk the nuances! Exult in the peculiarities! Celebrate the fact that each new wave of passion has never before arisen in quite the same form.

**SCORPIO (Oct. 23-Nov. 21):** After analyzing your astrological omens for the coming weeks, I decided that the best advice I could give you would be this passage by the English writer G. K. Chesterton: "Of all modern notions, the worst is this: that domesticity is dull. Inside the home, they say, is dead decorum and routine; outside is adventure and variety. But the truth is that the home is the only place of liberty, the only spot on earth where a person can alter arrangements suddenly, make an experiment or indulge in a whim. The home is not the one tame place in a world of adventure; it is the one wild place in a world of set rules and set tasks."

**SAGITTARIUS (Nov. 22-Dec. 21):** My general philosophy is that everyone on the planet, including me, is a jerk now and then. In fact, I'm suspicious of those who are apparently so unflinchingly well-behaved that they NEVER act like jerks. On the other hand, some people are jerks far too much of the time, and should be avoided. Here's my rule of thumb: How sizable is each person's Jerk Quotient? If it's below six percent, I'll probably give them a chance to be a presence in my life — especially if they're smart and interesting. According to my analysis of the astrological omens, Sagittarius, this gauge may be useful for you to keep in mind during the coming weeks.

**CAPRICORN (Dec. 22-Jan. 19):** The French painter Cezanne painted images of a lot of fruit in the course of his career. He liked to take his sweet time while engaged in his work. The apples and pears and peaches that served as his models often rotted before he was done capturing their likenesses. That's the kind of approach I recommend for you in the coming days, Capricorn. Be very deliberate and gradual and leisurely in whatever labor of love you devote yourself to. No rushing allowed! With conscientious tenderness, exult in attending to every last detail of the process.

**AQUARIUS (Jan. 20-Feb. 18):** "Nobody can be exactly like me. Even I have trouble doing it." So said the eccentric, outspoken, and hard-partying actress Talullah Bankhead (1902-1968). Can you guess her astrological sign? Aquarius, of course. Her greatest adventure came from trying to keep up with all the unpredictable urges that welled up inside her. She found it challenging and fun to be as unique as she could possibly be. I nominate her to be your role model in the next four weeks. Your assignment is to work extra hard at being yourself.

**PISCES (Feb. 19-March 20):** The Dardanelles Strait is a channel that connects the Black Sea to the Mediterranean Sea, separating Europe from Asia. In some places it's less than a mile wide. But the currents are fierce, so if you try to swim across at those narrow points, you're pushed around and end up having to travel five or six miles. In light of the current astrological omens, I'm predicting that you will have a comparable challenge in the coming days, Pisces. The task may seem easier or faster than it actually is. Plan accordingly.

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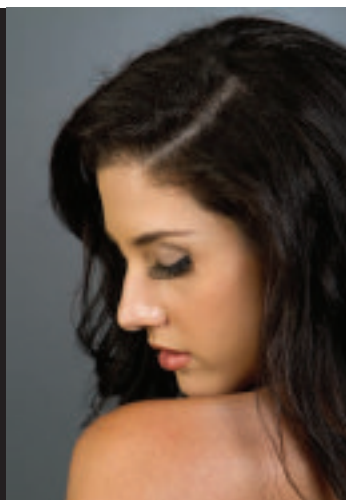
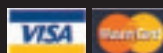
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## ▼ Savage Love

BY DAN SAVAGE

*A friend of mine on the opposite coast is a cross-dresser considering transitioning. He came out to a female friend he had known for a long time but hadn't seen in a while, and she told her that she wanted her to come to her house fully dressed for some hot sex to "explore her bi-curious" or some shit. I told her to go for it, saying gender-transgression play is potentially hot. I neglected to mention that she should only go for it if she trusted this girl (hereafter known as "Evil Bitch"). Evil Bitch backed out as soon as she arrived, but took her out to dinner (still fully dressed) as consolation. When she first told me this, I thought, "Oh well, Evil Bitch got cold feet, that sucks." Now my friend is telling me that Evil Bitch messaged a bunch of mutual friends he wasn't out to, outing my friend to them. After my friend told Evil Bitch that what went down between them was private, Evil Bitch just responded with "LOL k," and THEN posted pictures from their dinner date — fully dressed — on her Facebook. I told my friend to call Evil Bitch up and tell her what a violation of privacy and betrayal of trust that was. She just called him a faggot and hung up. I feel bad because I encouraged her to go for it. Is there anything my friend can do? She's freaking out and thinks that Evil Bitch ruined her life.*

**FRIEND OF CROSSDRESSER BETRAYED BY EVIL BITCH**

Your pronouns are all over the place. Your friend is a she, then a he, then a she, then a he. So I'm gonna stick with "Your Friend," despite how clunky it makes my response, because I can't tell how Your Friend identifies.

Twenty years ago, Your Friend could've told Your Friend's relatives and whatever friends Your Friend had in common with Evil Bitch that they got dressed up for a laugh and Your Friend can't understand why Evil Bitch is misrepresenting what they did that night. But I can only assume that Your Friend and Evil Bitch exchanged e-mails, swapped texts, sent DMs via Twitter, etc., so Your Friend shouldn't accuse Evil Bitch of lying. That will prompt Evil Bitch to retaliate by posting e-mails, texts, and DMs to Facebook, which will only make things worse for Your Friend.

Since Your Friend can't turn this around on Evil Bitch — and since calling Evil Bitch a liar will only make things worse for Your Friend — there's no way for Your Friend to nip this situation in the bud. Your Friend can only get out in front of it. Your Friend is out about the cross-dressing now, at least, and Your Friend should embrace being out with as much good grace and courage as Your Friend can muster. And paradoxically, the more at peace with being out Your Friend appears to be, the fewer people Your Friend will be outed to. If Your Friend tries to keep this quiet, other malicious assholes will realize they can hurt Your Friend by spreading the news. If Your Friend acts like Your Friend couldn't care less who knows, malicious assholes will be less likely to spread it around.

I've known a few people who were outed by malicious shits like Evil Bitch — outed as gay or kinky or swingers or poly or all of the above — and it sucks and it hurts and, yes, it can turn a person's life upside down. But most of the people I've known who were outed looked back on the experience a year or two later with ... well, not with gratitude, but they woke up one day happy to be

free of the stress of keeping their big secret. Maybe Your Friend will feel the same way, and Your Friend will have Evil Bitch to thank.

In the meantime, offer Your Friend your support and get in the face of anyone who gives Your Friend any grief.

*I just read your column about evangelical girls "saddlebacking" (having anal sex in order to preserve their virginities). I am a 21-year-old and have been sexually active since age 14. I engage in oral and anal sex. I have never had vaginal intercourse, so technically I am still a virgin. My reason for doing this has NOTHING to do with religion and everything to do with AVOIDING PREGNANCY. And, yes, I think it would be nice to give the man I marry a rare gift on our wedding night. And with my experiences over the past seven years, I believe I will be able to keep my future husband fulfilled and quite happy in the bedroom.*

**NO NAME**

Anal is a highly effective birth-control method, and there's only one known case of someone getting pregnant through oral sex. (Google around and you'll find it pretty quick.) But anal intercourse is also the most effective means of HIV transmission — 18 times more effective than vaginal intercourse — so I hope you're using condoms, regardless. And one quibble: If technically you're still a virgin, then technically my husband is still a virgin, too. Except my husband isn't a virgin, technically or otherwise, and neither are you. Your vagina might be a virgin, sure, but you're not.

PAULINE "DEAR ABBY" PHILLIPS: I grew up reading both Eppie "Ann Landers" Lederer in the *Chicago Sun-Times* and Pauline "Dear Abby" Phillips in the *Chicago Tribune*. I always preferred Ann's column to Abby's column — did you know they were twin sisters? — and I'm actually sitting at Ann's desk, which I bought at auction after her death, as I write this. So you could definitely call me more of an Ann fan. But I have a newfound appreciation for Abby after reading Margalit Fox's terrific obit in the *New York Times*. The obit ends with the most famous three-word response in the whole sordid history of the advice-column racket:

*Dear Abby: Two men who claim to be father and adopted son just bought an old mansion across the street and fixed it up. We notice a very suspicious mixture of company coming and going at all hours — blacks, whites, Orientals, women who look like men, and men who look like women. This has always been considered one of the finest sections of San Francisco, and these weirdos are giving it a bad name. How can we improve the neighborhood? — Nob Hill Residents*

Dear Residents: You could move.

Phillips wrote that decades ago — back when adult gay men often resorted to adopting their adult partners because it was the only way to secure any legal protection for their relationships — and people are still quoting it today. I don't think anyone working in this genre will ever top it. My sympathies to Jeanne Phillips, Pauline's daughter and the current author of the Dear Abby column.

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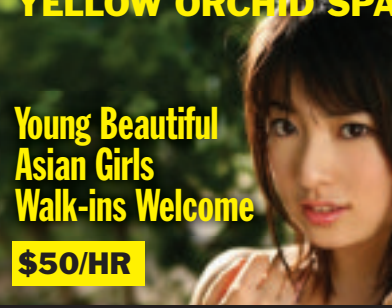


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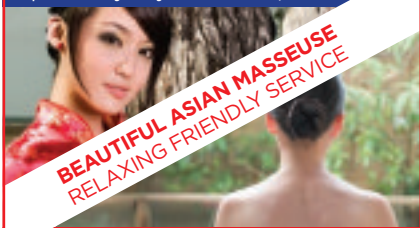
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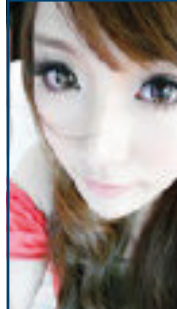
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**100 Employment**

103 Additional/Show Biz  
105 Career/Training/Schools  
112 Computer/Technical  
113 Construction/Labor  
123 Drivers/Delivery/Courier  
125 Domestic  
127 Education  
130 Entertainment  
143 Financial/Accounting  
145 Management/Professional  
150 Medical/Dental/Health  
155 Medical/Research/Studies  
160 Office/Clerical  
167 Restaurants/Hotels/Clubs  
170 Retail  
172 Sales  
175 Telemarketing/Call Center  
177 Salons  
180 Security/Law Enforcement  
183 Trades  
185 Miscellaneous  
190 Business Opportunities  
193 Employment Information  
195 Position Wanted

**105 Career/Training/Schools**

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**185 Miscellaneous**

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**193 Employment Information**

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515 Computer Services  
520 Financial Services  
525 Legal Services  
527 Legal Notices  
530 Misc. Services  
537 Adoptions  
540 Travel/Getaways

**527 Legal Notices**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348218-00**  
The following individual is doing business as  
Gypsy Foods + Wines 890 47th Ave San Francisco, CA 94121  
This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 11, 2013. Larry B. Tene This statement was filed with the Deputy County Clerk Susanna Chin of the City and County of San Francisco 1.16, 1.23, 1.30, 2.6

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348114-00**  
The following individual is doing business as  
Florist At Large 640 Brannan St San Francisco, CA 94107  
This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 9, 2013. Vicki Prosek This statement was filed with the Deputy County Clerk Elsa Campos of the City and County of San Francisco 1.23, 1.30, 2.6, 2.13

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0548086-00**  
The following individual is doing business as  
Stock-Mart.com 1355 32nd Ave San Francisco, CA 94122  
This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 8, 2013. Jeffrey Chu This statement was filed with the Deputy County Clerk Jennifer Wong of the City and County of San Francisco 1.16, 1.23, 1.30, 2.6

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES**  
Date of Filing Application: December 6, 2012. To Whom It May Concern: The Name(s) of the Applicant(s) is/are: SHARCHEN GOLF, INC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 55 Howard St. Ste. 102 SAN FRANCISCO, CA 94105 Type of license(s) Applied for: 42- ON-SALE BEER AND WINE-PUBLIC PREMISES

**527 Legal Notices**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549196 SUPERIOR COURT OF CALIFORNIA, COUNTY OF: SAN FRANCISCO SUPERIOR COURT 400 MCALLISTER SAN FRANCISCO, CA 94102-4512.**  
TO ALL INTERESTED PERSONS: Petitioner: Brian Joseph Beck for a decree changing names as follows: Present name: Brian Joseph Beck to Proposed name: Whitney Ane Beck THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING: Date: March 5, 2013. Time: 9:00 a.m. Room: 514. The address of the court is (same as noted above). A copy of this ORDER TO SHOW CAUSE shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the SF Weekly a newspaper of general circulation, printed in this county. Dated: January 2, 2013 Signed: DONALD SULLIVAN, Presiding Judge of the Superior Court 1.9, 1.16, 1.23, 1.30

**527 Legal Notices**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549210 SUPERIOR COURT OF CALIFORNIA, COUNTY OF: SAN FRANCISCO SUPERIOR COURT 400 MCALLISTER SAN FRANCISCO, CA 94102-4512.**  
TO ALL INTERESTED PERSONS: Petitioner: Carl T for a decree changing names as follows: Present name: Carl T to Proposed name: Carl S. Tenenbaum. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING: Date: Feb 14, 2013. Time: 9:00 a.m. Room: 514. The address of the court is (same as noted above). A copy of this ORDER TO SHOW CAUSE shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the SF Weekly a newspaper of general circulation, printed in this county. Dated: January 9, 2013. Signed: DONALD SULLIVAN, Presiding Judge of the Superior Court 1.16, 1.23, 1.30, 2.6

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